

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 27, 2000



\$5.95 US \$6.95 CANADA

22 >



0 74808 02552 7



JULIO IGLESIAS

Noche de Cuatro Lunas

New Passion. New Directions. New Heights.

Celebrate the most exciting, most diverse music of his career,
on his new all-Spanish album:

With songs by Julio Iglesias, Rubén Blades, Estéfano, Robi Draco Rosa and Alejandro Sanz.
Produced by Estéfano, Robi Draco Rosa and René Toledo. Executive Producer: Tomás Muñoz

Featuring the new single *Gozar La Vida*

Available June 19

www.juliocigesias.net

Single Produced by Estéfano for Estéfano Productions Group Management: Randy S. Hoffman



Sony Music International



*Gozar La Vida and © Reg. U.S. Pat. & Tm Off. Marca Registrada. "Sony Discos" and ℗ are registered trademarks of Sony Corporation. © 2002 Sony Music Entertainment (Holland) B.V.

Foldout slip-sheet

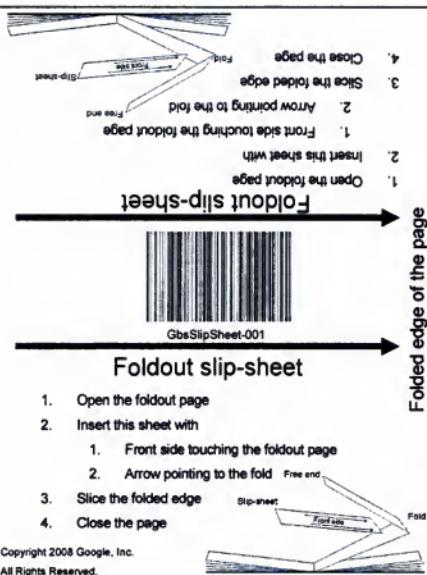


GbslipSheet-001

Foldout slip-sheet

1. Open the foldout page
2. Insert this sheet with
 1. Front side touching the foldout page
 2. Arrow pointing to the fold Free end
3. Slice the folded edge Slip-sheet
4. Close the page Fold

Copyright 2008 Google, Inc.
All Rights Reserved.



1. Follow instructions on the other side

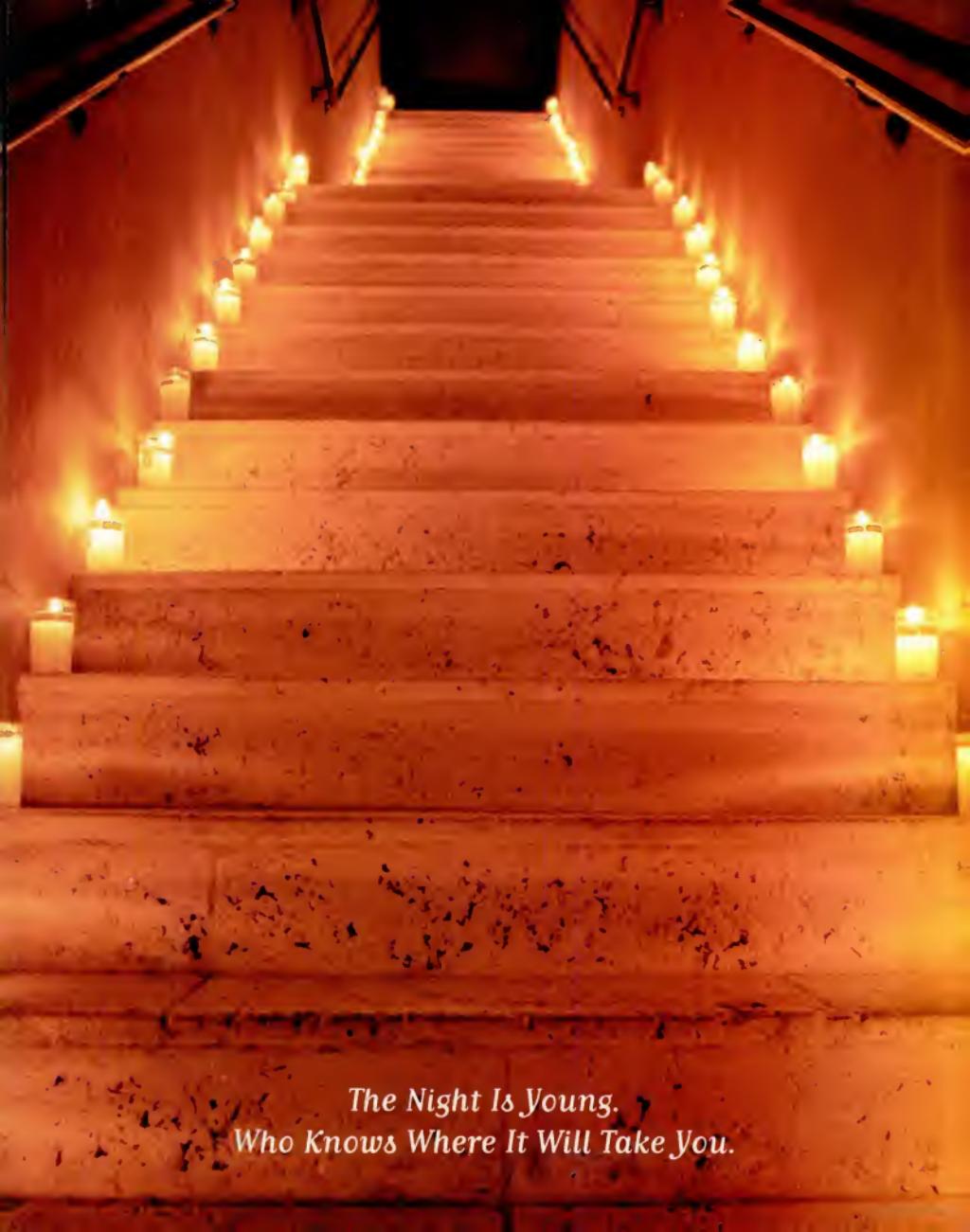
BACK

GS1-18

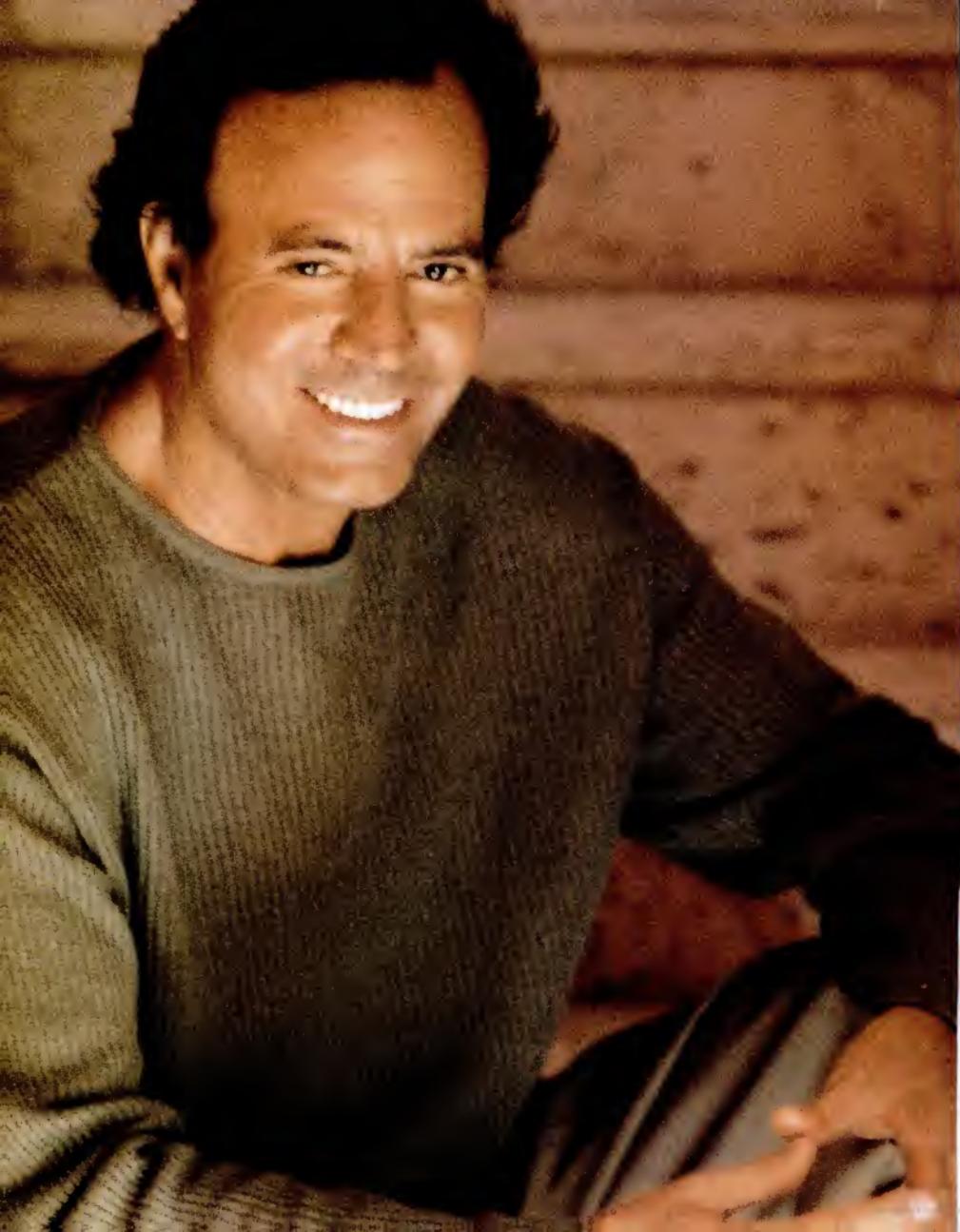


Back

1. Follow instructions on the other side



*The Night Is Young,
Who Knows Where It Will Take You.*



Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 27, 2000

IS COUNTRY MUSIC AT A TURNING POINT?

New Faces Revive Tepid Tour Scene

BY RAY WADDELL

NASHVILLE—After falling off substantially from its boom years in the early to mid-'90s, country music touring may be well on the brink of a major comeback, propelled by a trio of blockbuster tours and a bevy of promising newcomers.

Country touring dollars peaked in 1996, when a hard-working Garth Brooks helped boost the total country gross to about \$160 million, according to numbers reported to Billboard sister publication Amusement Business.

Euro Indies Form New Trade Group

This article was prepared by Emmanuel Legrand of Music & Media and Gordon Masson.

LONDON—European independent labels and record publishers are back in the trade association to try their unified voice in the corridors of power, particularly in Brussels, the region's political capital. They also are seeking to differentiate their agenda from that of the International Federation of the Phonographic

(Continued on page 164)

IN THE NEWS

Retailers Say Spears Is Off To A Sizzling Start With Jive Set

See Page 10

DVD
SEE PAGE 127

SPOTLIGHTS

HEATSEEKERS

Kathie Lee Gifford Is Tops With On The Lamb/Valley Set
See Page 22

Songwriters, PDs At Loggerheads

BY DEBORAH EVANS PRICE AND PHYLLIS STARK

NASHVILLE—There's an old music industry saying that it all begins with a song. Though few would dispute the truth in that statement, the reality today is that radio is the vehicle by which the song reaches the masses.

On the one hand, writers and country radio would appear to have a symbiotic relationship, but some songwriters have been questioning whether country radio is overstepping its bounds and, in fact, dictating the kind of songs being created by Nashville's songwriting community.

Are country radio's narrow playlists squelching the creativity of

Music City songwriters? Is it difficult to get a song cut that doesn't cater to prevailing trends at country radio? While some writers claim PDs have caused them to homogenize their product, others in the creative community say the issue goes far deeper than radio.

The controversy came to the fore earlier this month at the Country Radio Seminar (CRS), when Zomba writer Wayne Perry, author of Tim McGraw's "Not A Moment Too Soon" and Lorrie Morgan's "What Part Of No," said at a panel on pop vs. traditional styles what a lot of his counterparts have said among themselves for some time. Perry contends, "Songwriters have narrowed

(Continued on page 165)

But 1999 was a year that might have caused some country touring pros to cry in their beer. The total gross was \$116 million, down 16% from the previous year. Worse still, total attendance was down 28% last year.

The good news is that country touring may well be on the upswing, and the more optimistic think the genre may be poised for another boom similar to the one that kicked off the 1990s.

Already this year major tours by the George Strait Country Music Festival and Dixie Chicks are off to strong starts, and a 40-plus-date arena tour by Tim McGraw and Faith

(Continued on page 162)

Indie Retailers Rallying Against MAP Ruling

Sector Fears FTC Decision Could Restore Price Wars; Majors Mum On Matter

BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission's (FTC) public call for comment on consent decrees that eliminate the music industry's minimum-advertised-price (MAP) policies will apparently be answered only by the independent retail community.

A survey of major labels, large chains, and independent labels and distributors indicated no interest in participating in the commentary period, resignation that the end of MAP is a done deal, or, in the case of independent manufacturers, the feeling that the end of MAP will have no impact on them.

But Universal One-Stop in Philadelphia has picked up the banner to defend the independent retail com-

munity. The company is adding a section to its Web site, jangly.com, that will allow industry participants to access form letters, which can be sent to the FTC or E-mailed to the Senate committee that oversees the agency.

Universal One-Stop also is mailing a package containing the letters and other relevant information to its account base and is trying to enlist other one-stops to alert their accounts about the issue.

Frank Lipehs, VP of Universal, says, "The key thing is that there is a 30-day comment period, which we are trying to take advantage of so we can have stored let their local congressmen and senators know that this is

(Continued on page 166)

Major Labels Are Targets Of Class-Action Suits Over Pricing

Page 7

GOOD WORKS

'Hope' CD For Homeless Group

BY CARLA HAY

NEW YORK—with the compilation "Hope: Mothers Helping Mothers," CD Freedom Records is aiming to draw attention to the special needs of mothers—with help from artists who are mothers themselves. A portion of the group's proceeds will benefit Project Hope, a Dorchester, Mass.-based homeless-shelter organization for women.

(Continued on page 164)

Bertelsmann In Online Alliance

A Billboard staff report.

NEW YORK—The new global media company Terra Lyos—born from the acquisition of U.S.-based International Lyos by Terra Networks of San Jose for \$12.5 billion in stock (Billboard/Bulletin, May 17)—is being eyed by BMG Entertainment parent Bertelsmann as a potential outlet for distribution of its music, books, and other entertainment assets over the Web and via wireless services.

As part of the pact announced the acquisition of Lyos by Terra in a stock-for-stock transaction valued at \$87.55 per Lyos share, the new Terra Lyos entered into what is de-

(Continued on page 170)

Billboard
DANCE MUSIC SUMMIT

JULY 12 - 14, 2000 THE WALDORF ASTORIA

FOR INFO: Michele Ouley 212.536.5002 • lbevents@billboard.com

TO REGISTER: www.billboard.com/events/dance

prepare yourself!

Billboard Dance Music Summit 2000... .

Completely remixed for New York City... .

The heart and soul of dance music!

DMS 2000 NYC

where it belongs.





this is what we do

LIQUID AUDIO'S INTERNET MUSIC SOLUTIONS:

Digital Asset Management

encoding in leading formats - catalog synchronization with music databases - hosting

Digital Rights Management

copy control - territory management - multiple DRMs - watermarking - timeouts

Internet Distribution

retailer sites - radio sites - lifestyle sites - portals - instore kiosks

Retail Site Integration

commercial and promotional downloads - song previews - customer support systems

Commerce Capabilities

customized online store - shopping cart - clearinghouse - daily reports

Consumer Product Support

personal computers - digital music players - CD recorders

Liquid Audio's systems for delivering digital music are currently being used by more than 1,400 labels and 800 retailers worldwide. For more information visit www.liquidaudio.com or email sales@liquidaudio.com

liquid audio
the way music moves

No. 1 IN BILLBOARD

VOLUME 112 • NO. 22

TOP ALBUMS

• VOLUME 200 •	168
★ NO STRINGS ATTACHED • *NSYNC • JIVE	
CLASSICAL	57
★ SACRED ARMS • ANDREA BOCELLI • PHILIPS	
CLASSICAL CROSSOVER	57
★ VOICE OF AN ANGEL • CHARLOTTE CHAPIN • SONY CLASSICAL	
COUNTRY	54
★ FLY • CHICKEN CHICKS • MONUMENT	
HEATSEEKERS	28
★ BORN FOR YOU • KATHERINE LEIPOLD • ON THE LAMB	
INDEPENDENT	124
★ LOVE AND BASKETBALL • SOUNDTRACK • EVERGREEN	
INTERNET	126
★ THE 705 • SOUNDTRACK • ISLAND	
JAZZ	59
★ WHEN I LOOK IN YOUR EYES • DIANNA KRALL • VERVE	
JAZZ / CONTEMPORARY	59
★ TOMORROW TODAY • AL JAHREAU • GRP	
NEW AGE	20
★ NOUVEAU FLAMENCO • OTTMAH LEIBERT • HIGHER OCTAVE	
POP CATALOG	20
★ MY OWN PRISON • CREED • WIND-UP	
R&B/HIP-HOP	35
★ GOODFELLAS • 504 BOYZ • NO LIMIT	
* THE BILLBOARD HOT 100 *	166
★ MARIA MARIA SANTEANA FEATURING THE PRODUCT GUY • ARIANA	
ADULT CONTEMPORARY	158
★ BREATH • FAITH HILL • WARNER BROS.	
ADULT TOP 40	158
★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	
COUNTRY	53
★ THE WAY YOU LOVE ME • FAITH HILL • WARNER BROS.	
DANCE / CLUB PLAY	39
★ I WILL LOVE AGAIN • LARA FABRA • COLUMBIA	
DANCE / MAXI-SINGLES SALES	39
★ SAY MY NAME • DESTINY'S CHILD • COLUMBIA	
HOT LATINO TRACKS	69
★ APU DOLOR • SON BY FOUR • SONY DISCO	
R&B/HIP-HOP	37
★ I WISH • CARL THOMAS • BAD BOY	
RAP	34
★ (HOT 50+) COUNTRY GRANNY • NELLY • FOXY	
ROCK / MAINSTREAM ROCK TRACKS	159
★ KRYPTONITE • 3 DOORS DOWN • REHAB	
ROCK / MODERN ROCK TRACKS	159
★ KRYPTONITE • 3 DOORS DOWN • REHAB	
TOP 40 TRACKS	160
★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	
* TOP VIDEO SALES *	152
★ STUART LITTLE • COLUMBIA BEBEYO HOME VIDEO	
DVD SALES	152
★ GALAXY QUEST • DEGRASSI HOME ENTERTAINMENT	
KID VIDEO	153
★ MARY-KATE & ASHLEY SWITCHING GOALS • DISNEY VIDEO	
RENTALS	152
★ THREE KINGS • WARNER HOME VIDEO	

VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES	
★ SWEET SWEET LOVE • STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY	
CONTEMPORARY CHRISTIAN	
★ TODAY'S 30 MOST POWERFUL WORK-UP SONGS • VARIOUS ARTISTS • 4-STAR RECORDS	
GOSPEL	
★ THANKFUL • MARY MARY • C2 • COLUMBIA	
KID VIDEO	
★ RADIOSKY JAMS VOL. 2 • VARIOUS ARTISTS • WALT DISNEY	
THE BILLBOARD LATIN 50	
★ SON BY FOUR • SON BY FOUR • SONY DISCO	
MUSIC VIDEO	
★ MEMPHIS HOMECOMING • BILL & GLORIA GAITHER • SPRINGHOUSE VIDEO	
REGGAE	
★ CHANT DOWN BABYLON • BOB MARLEY • RUFF GONG • ISLAND	
WORLD MUSIC	
★ SOÑO • ANDREA BOCELLI • POLYDOR	

HOT SINGLES

VIDEOS

VIDEOS

8

THIS WEEK THIS WEEK THIS WEEK Billboard THIS WEEK THIS WEEK THIS WEEK

Top Of The News

10 Tuesday, May 16, Is Super
indeed for Britney Spears, who could end up breaking the record for highest first-week sales by a solo female artist.

Arts & Music

12 Executive Turntable: Dan Hubert is named senior VP of records for Epic Records.

16 Songstress Kylie Price prepares Del Soul sophomore set, "Mirror Mirror."

16 The Best: One-man play chronicles the life of concert promoter Bill Graham.

18 Boxscore: The George Strait Country Music Festival grosses more than \$2 million in Orlando, Fla.

REVIEWS & PREVIEWS

LUCY PEARL: P. 30



BUSTA RHYMES: P. 23

33 R&B: Busta Rhymes prepares for "Anarchy" on Friday.

34 Words & Deeds: Columbo's Mr. Nitro heads up the Hip-Hop scene with debut set.

34 Rhythm Section: Airplay sends Cool Thomas' "I Wish" to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart.

38 Dance: Saint Etienne blesses dancefloors with the "Sound Of Water."

40 Country: CMT offers alternative country music with new "Western Beat" series.

57 Classical/Keeper Score: Producer Chris Czaja's Block Box Music is a new-model label for classical and jazz.

59 Jazz/Blues Notes: Jazz and R&B are brought together by Soul Conversation on Transparent debut.

60 Pro Audio: Euphonix sees business boom with System 5 Digital Console.

62 Songwriters & Publishers: Atlantic/Warner兄弟 records second batch of musical pop covers for PrinceLine commercials.

69 Latin Notes: Latino rock

and rap find a home on the Internet.

INTERNATIONAL

63 SoundScam Japan gains industry acceptance in Japan.

64 Hits of the World: Mission: Impossible 2 soundtrack debuts atop the Canadian chart.

65 Global Music Pulse: Alan Meece opens the doors on London office.

MERCHANTS & MARKETING

119 Trans World has second first quarter, posting big gains.

122 Retail Track: The indie sector would be hurt first by federal Trade Commission ruling on minimum advertised pricing.

124 Declarations of Independence: Irwin Crusid collects "outsider music" in album, book.

126 Sites + Sounds: Epic's marketing campaign uses Internet to offer CD and DVD piracy.

151 Home Video: International Recording Media Assn. awards plane certificates in campaign against CD and DVD piracy.

153 Child's Play: Disney sets sail with "Little Mermaid" sequel this fall.

PROGRAMMING

157 Programmers and PDs

20TH ANNIVERSARY SALUTE

JULIANNE MOORE: P. 71

discusses the role of radio mix shows.

159 The Modern Age: Fenix TX's Adam Lewis says his band's music doesn't take things too seriously.

160 Airwaves: Alison Krauss takes Todd Rundgren song to AC display.

161 Music Video: VH1.com creates new Fan Club section.



FENIX TX: P. 150

FEATURES
118 Update On Works: American Express to offer "CD Of Hope" compilation to music buyers.

154 Classifieds
167 Hot 100 Spotlight: Son By Four's "Pulse Of Pain (A Pulse Doctor)" debuts on the Hot 100 Singles Sales chart two weeks prior to its street date.

170 Between The Bullets: Synco holds on to the top album spot for another week, as Britney Spears wings it with wings.

171 This Week's Billboard Online

172 Chart Beat: Irish U.K.

boy bands overcome lack of airplay to jump to top 40 of Hot 100 for first time.

172 Homefront: Billboard teams with Jupiter Communications for Plug In Europe.

Jack Feeney, RCA Canada Exec, Dies At 80

BY LARRY LeBLANC

TORONTO—Prominent Canadian record executive Jack Feeney died at his home in Oakville, Ontario, May 13 after several months of declining health. He was 80.

During his 32-year tenure at RCA Limited (Canada), now known as BMG Music Canada, the soft-spoken and gentle Feeney signed such diverse pop artists as Dan Hill, Gino Vannelli, Ian Thomas, and Keith Hampshire; country acts the Family Brown and Carroll Baker; who dominated Canadian country music in the '70s and '80s; as well as such top Canadian country notables as Tommy Hunter, Dick Nolan, and Roy Payne. He also produced more than 70 albums for the likes of the Family Brown, Carroll, and American George Hamilton IV.

"I can't even begin to tell you what he did for my career as a songwriter," says Barry Brown of the Family Brown, with whom Feeney produced 12 albums. "Not only did he give support and encourage-

ment but Jack was the first to give me constructive criticism."

"Jack brought everybody joy and happiness," says Baker. "He was so important to the development of the Canadian music industry. He was a very caring person and a gentleman. But he knew what he wanted or didn't want, and he'd let people know that." Agrees former RCA Limited (Canada) GM Ed Preston, "He was a real straight shooter."

Feeney joined RCA in 1962 in the sales department and became an influential director of sales. In 1971 he became president of the company's domestic A&R department. At the same time, he was responsible for managing the company's recording studio in Toronto. He then became president of RCA's music publishing division, Sunbury/Dunbar Music, while handling management of country A&R and

the classics and jazz department until his retirement from the company in '84.

Long before his international breakthrough with the hit "Sometimes When We Touch" in 1977, Canadian singer-songwriter Dan Hill had briefly worked with Feeney as an artist and songwriter. "When I began making my first album for GRT Records [in 1975], I wanted to record some songs which had been part of my Sunbury/Dunbar deal," recalls Hill. "Jack was asked if he would give [the publishing] a real straight shooter."

Feeney joined RCA in 1962 in the sales department and became an influential director of sales. In 1971 he became president of the company's domestic A&R department. At the same time, he was responsible for managing the company's recording studio in Toronto. He then became president of RCA's music publishing division, Sunbury/Dunbar Music, while handling management of country A&R and

the classics and jazz department until his retirement from the company in '84. Long before his international breakthrough with the hit "Sometimes When We Touch" in 1977, Canadian singer-songwriter Dan Hill had briefly worked with Feeney as an artist and songwriter. "When I began making my first album for GRT Records [in 1975], I wanted to record some songs which had been part of my Sunbury/Dunbar deal," recalls Hill. "Jack was asked if he would give [the publishing] a real straight shooter."

President of the Canadian Country Music Assn. in 1979 and 1980, Feeney was executive director of the CMA for years later. He was appointed director of meritorious, which he held until his death.

Born in Hamilton, Ontario, in 1919, Feeney is preceded in death by two sons, Owen and Jeff. He is survived by his wife, Yvonne; and three children, Patricia, Jim, and Joel.

Work the Groove

Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with
DigiBox® containers.



INTERTRUST®
THE METATRUST UTILITY™

Leading Digital Rights Management
www.intertrust.com/partners
1 800 393 2272

This One



214P-DX6-D3SS

WE MAKE
MP3
PART OF YOUR
ONLINE BUSINESS

SECURE AND USER FRIENDLY

In the world of digital music you usually get one or the other. With a HitHive Web Music Console you get both and more. Our Internet-based service application provides the entire solution for adding digital music to your online business. With a private-labeled version of our Web Music Console, your customers can create and enjoy personal music collections and music communities online. The HitHive service application includes a watermark technology, is format agnostic, creates additional revenue opportunities and builds customer loyalty.

Add the power of digital music to your online business today.

Planning, implementation, consulting,
www.hithive.com

HIT  **HIVE**

Digital Music Made Simple

Danes Win At Eurovision

Veteran Olsen Brothers Beat Younger Acts

BY FRED BRONSON

STOCKHOLM—EMI offices in several European territories are rushing to release "Fly On The Wings Of Love" by Denmark's Olsen Brothers, the winning song in the 40th annual Eurovision Song Contest, according to Benny Bach, managing director of the Copenhagen-based CMC label.

The veteran act, comprising brothers Jorgen, 50, and Nels, 46, surprised the pundits by scoring more points in the May 13 contest than younger acts that were expected to end up in first place, including a 16-year-old Russian, an 18-year-old Estonian, and a quartet of teenagers from Macedonia.

The Olsen Brothers, who started out in 1965 backing the Kinks, when they toured Denmark, have been recording since the early '70s and first attempted to represent their country in Eurovision 21 years ago. This was the first year they made it into the contest, but they did not arrive in Stockholm imagining they would be victorious.

"We had a feeling it was a good song, but we didn't have a feeling it would win," says Nels Olsen. His first inkling that the song was a contender came during the party hosted by Denmark three days before the television broadcast, when a journalist told the brothers how much he liked the song. "We thought if he liked it, maybe we had a chance," adds Olsen.

The Olsen Brothers were signed to the CMC label eight years ago and have won three times since, during that time. Hailed as heroes upon their return to Copenhagen May 14, they set an all-time record for one-day sales in Denmark the next day by moving 50,000 copies of their album "Wings Of Love," qualifying it for platinum status just four days after release.

In the U.K., "Fly On The Wings Of

Love" will be released on the EMI/Liberty imprint on June 5, according to Mike McNally, the label's marketing and promotions manager. McNally plans to bring the Olsen Brothers to the U.K. a week earlier for a multitude of television and radio appearances to promote the single. The Olsen Brothers' first interview from BBC Radio 2, according to McNally, was from morning show host Terry Wogan, who provided the British commentary for the BBC's broadcast of Eurovision.

McNally will also be releasing the

Latvian entry, "My Star," by rock quintet Brainstorm. A release in early July is planned, and McNally is looking to bring Brainstorm to the U.K. for promotional appearances. This year marked Latvia's first time in Eurovision, and Brainstorm's first single, "Star," became the highest debut for a country

since Poland took second place its

first time out in 1994 with "To Nie Ja" by Edyta Gornik.

"My Star" is on the EMI-owned Microphone Records in Latvia and will be released under the EMI/Liberty banner in the U.K.

"I think the most exciting thing about Eurovision this year is to see records from Latvia, Estonia, and Russia getting such high scores and Pan-European support," says McNally.

The 2000 Eurovision Song Contest may be unique in the 45-year history of the competition for producing at least four international hit singles, says BBC music executive Jonathan King, who has high regard for "Once In A Lifetime" by Estonian singer Ivo.

The four writers of the Estonian

song—Pärnu Paulus, Ilmar Laias, Alar Kotkas, and Jana Hallas—have been signed to edel music publishing

for the world by Scandinavian man-

(Continued on page 170)



HUBBERT

KORFF

MACKAY

NORRELL

KHALDUN

CANE

ROSS

ALPERIN

ords.

Allen Brown is named director of media marketing for RCA Label Group/RLG Nashville in Nashville. He was associate director of media and artist development for Arista/Nashville.

Andrew Gordon is named director of production for Concord Records in Concord, Calif. He was production manager for Wunderman Cato Johnson, SF.

Cal IV Christian names Nick

Sony Acts Take Polar Music Prizes

BY KAI R. LOFTHUS

AND FRED BRONSON

STOCKHOLM—Sony Music had a field day at the Polar Music Prize, held May 15 in the Berwaldhallen venue and the winter garden of the Grand Hotel here. Two Sony-affiliated veterans, Sony Classical's Isaac Stern and Columbia's Records' Bob Dylan, were named as the recipients of the Polar Music Prize. Dylan, held specially for the ceremony, received \$1 million Swedish kroner (\$125,000) from King Carl XVI Gustaf in commemoration of their individual musical achievements.

However, this year's ceremony

posed a bit of controversy as—according to the Polar Music Prize committee—it could not be determined before the ceremony whether Dylan would be able to attend amid his 13-19 tour of various Scandinavian cities.

He did show up but reportedly told the organizers that he was "indisposed" to join the May 15 dinner, organized for 431 guests (drawn from the royal family, music industry, and national industry powerbrokers), in order to attend his concert in Helsinki the following day.

"I was not surprised that [Dylan] declined the dinner," says Sony Music Entertainment Europe executive VP Paul-René Albertini. "He's in the middle of a huge European tour, which requires a lot of work. He also played the night before and wanted to travel further for the next destination."

Neither Dylan nor Stern could be

reached for comment.

Nominations for Polar Music Prize winners are submitted by authors/composers' society Confédération Internationale des Sociétés d'Auteurs et Compositeurs and music-industry trade group the International Federation of the Phonographic Industry.

The funds are derived from a donation by the Polar Stig LeBlad Foundation, the Royal Swedish Academy of Music, who has high regard for "Once In A Lifetime" by Estonian singer Ivo.

The four writers of the Estonian song—Pärnu Paulus, Ilmar Laias, Alar Kotkas, and Jana Hallas—have been signed to edel music publishing for the world by Scandinavian man-

ager (Continued on page 170)

'This prize reaches both more awareness and prestige each year.'

—PAUL-RENÉ ALBERTINI—

cal tribute to Stern was performed by Swedish violinist Cecilia Ziliseus, who performed Leonard Bernstein's "Socrates-Alcibiades" from Serenade (After Plato's "Symposium") for Violin Solo, Strings, Harp, and Percussion. Neither Dylan nor Stern performed at the ceremony, but Stern performed two works during the gala dinner. "This prize reaches both more

awareness and prestige each year. That makes us extremely proud to have two of our artists receiving this prize," Albertini tells Billboard. Apart from Albertini, the ceremony was also attended by Sony Music Europe VP John Morrison, Sony Music Sweden managing director Per Sundin, and Sundin's deputy managing director Leif Kack.

"Bob Dylan, having recorded for us for several years, really represents the fundamentals of our company," continues Albertini. "Many artists and executives came to Columbia because Dylan was there, and that is also true for [Sony Classical] and Stern. They represent all you can expect from an artist: creativity, honesty, and loyalty to what they do, and they don't make compromises," he says.

SFX Acquires 2nd-Biggest Concert Promoter In Canada

BY LARRY LaBLANC

TORONTO—SFX Entertainment has acquired Core Audience Entertainment of Toronto, Canada's second-biggest concert promoter, from its principals, Steve Herman and Mike Rapino. The purchase price was not disclosed.

The new company, which will be 100% owned by SFX Entertainment, will be called SFX/CORE Inc. Under the acquisition agreement, former Core president Herman will be president of the company's concert division.

The 2-year-old Core Audience Entertainment operated 150 shows in Canada in 1999.

Core has been one of Canada's top concert marketers, with such clients as Labatt Breweries and Toronto's 2008 Olympic Games. SFX has acquired 75% of this segment of Core's business, which will operate as SFX Event Partnership. Herman and Rapino retain the remaining 25% share. Rapino, a former VP at Core, will be president of the events operation.

According to Herman, Core's 12-member staff will remain. "This [buyout] gives Core a new life to build from," he says.

Herman says the buyout positions the new company to better compete with House of Blues Concerts, which dominates the live music field in Canada.

"With offices in Los Angeles, House of Blues has the ability to lobby agents there [for Canadian tours]," he says. "I need that ability too, and with SFX being the biggest concert promoter in the world, this is the best strategic move I could have made. This is good for the Canadian marketplace."

In a statement, SFX president CEO Michael J. Ferrel says, "Core's strong position as an event producer and concert promoter in Canada, combined with Steve and Mike's extensive contact base, affords us an immediate and proven platform for our Canadian operations and the opportunity to greatly expand our business on the North American stage."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Dan Hubbert is named senior VP of promotion for Epic Records in New York. He was senior VP of promotion for Hollywood Records.

Jeanne Korff is named counsel for Sony Music Entertainment in New York. She was an associate with Stroock & Stroock & Korff.

Tom Mackay is promoted to senior director of A&R for Republic/Universal Records in New York. He was an A&R executive.

Michelle Norrell is promoted to senior director of film/TV creative, for Virgin Records America in Los Angeles. She was director of film/TV creative.

Zuhairah Khalid is named director of media and artist relations for the Island/Def Jam Music Group in New York. She was director of media relations for Tommy Boy Rec-

Grano director of music publishing in Nashville. Cal IV Christian also names Dale Dahl director of label operations in Nashville. They were, respectively, director of publishing for Chestnut Mountain Music and A&R director at Morning Star.

PUBLISHERS. BMI promotes Barbara Cane to VP/GM of writer/publisher relations and assistant VP of film/TV relations.

Cecil Chambers is promoted to senior director of creative, urban, and Windesire Holdings LLC in Nashville. He was a consultant and manager.

Rebekah Alperin is named director of communications and marketing for Universal Music Publishing Group in Los Angeles. She was manager of business development, online

ly, assistant VP of writer/publisher relations and assistant VP of film/TV relations.

Related Fields. Susan Bracey is named senior VP of finance for Textron in Los Angeles. She was CFO/senior VP of finance for the National Opinion Research Center at the University of Chicago.

Gregory Chup is promoted to Q-Pack product development manager for Shorewood Packaging in New York. He was Q-Pack sales development manager for the Queens group.



Lifehouse

elements

petetownshend

Available May 23rd



Contact your RED
salesperson now.

 REDLINE
ENTERTAINMENT

Photo by Chris Morley

Billboard

Specials

ADVERTISING OPPORTUNITIES

HARD MUSIC

Billboard reports on the latest news on Metal, Punk and the summer tours. Also included, the hottest acts blasting on the scene and what the future holds. Plus, we report on the Hard Music/Metal scene in key international markets including noteworthy artists, albums and retail and media outlets.

Don't miss the opportunity to make some noise in Billboard's Hard Music slam fest!

Contact:

Evan Braunstein 212.536.5172
ebrunstein@billboard.com

ISSUE DATE: JUNE 24
AD CLOSE: MAY 30

ITALY

Billboard's annual spotlight on Italy's music market features a state-of-the-market overview of the key issues and challenges facing the industry. Also included, individual company reports providing information on top executives, key priorities, leading artists and websites. Don't miss your chance to be part of this exciting special on this vibrant country!

ISSUE DATE: JUNE 24
AD CLOSE: MAY 30

Christine Chinnetti 44.207.822.8333
cchinnett@billboard.com

CHICAGO

In Billboard's spotlight on the great city of Chicago, we zero in on how the hometown industry is doing and what acts and labels are thriving. Plus we feature the hottest venues, labels, media outlets, studios, retailers and other music businesses. Don't miss your chance to get your ad in this city-wide spotlight!

ISSUE DATE: JULY 1
AD CLOSE: JUNE 6

Phil Hart 615.321.4297
phart@billboard.com

VIDEO PERSON OF THE YEAR

In our Pre-VSDA issue, Billboard spotlights THE Amazon man, Billboard's Video Person of the Year, Jeff Bezos, and celebrates Amazon.com's \$250 million in 1999 video sales. This feature also includes a report on the state of home entertainment e-commerce.

Here's a chance to position your company in Billboard's big e-video issue.

ISSUE DATE: JULY 8
AD CLOSE: JUNE 3

Ian Remmer 323.525.2311
iremmer@billboard.com

UPCOMING SPECIALS

VSDA - Issue Date: July 15 • Ad Close: June 16

NATIVE AMERICAN MUSIC - Issue Date: July 15 • Ad Close: June 16

DANCE - Issue Date: July 22 • Ad Close: June 23

TEMPTATIONS - Issue Date: July 22 • Ad Close: June 23

SITES & SOUNDS III - Issue Date: July 29 • Ad Close: June 30

MEXICO CITY - Issue Date: July 29 • Ad Close: June 30

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.822.8300

**CLOSING
MAY 22**

Latin Music
6 Pack III

CALL NOW!

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Lang Ready For 'Invincible Summer'

Artist Describes Warner Bros. Set As 'Brazilian Surf-Pop'

BY LARRY FLICK

NEW YORK—As she eyes the June 20 release of her eighth Warner Bros. collection, "Invincible Summer," k.d. lang says she's had a radical change of heart about how she'd like her music to be consumed.

"I used to want my music to be like a gourmet dining experience," she says. "Now I want it to be like water . . . a necessity."

That shift in perspective that she says is the result of "making music that I'm incredibly proud of. I've settled into the belief that when you devote so much of your heart and soul to a piece of work that it's OK to want the largest possible audience to hear it."

That said, however, lang did not consciously set out to make a commercial recording—although "Invincible Summer" is arguably her most accessible offering since 1992's Grammy-lauded "Ingenue," which spawned the international smash "Constant Craving." Since then, the artist has dabbled in a wide variety of pop sounds and quirky concepts, including the esoteric funk of 1995's "All You Can Eat" and the clever cigarette theme of 1997's ballad-driven "Drag."

"With each record, I try to do something different and fresh but with a thread of continuity," lang says. "I've always felt like I've had a hard but interesting line to walk as an artist—because of the dichotomy between being a singer in the classic sense of the word and being an artist with left-of-center leanings."

In creating "Invincible Summer," lang aimed for a synthetic hybrid that she describes as "Brazilian surf-pop." She knew that *"I wanted [the album] to have a blend of classic summer sounds.* At the time when I started writing songs for this album, I was listening to a lot of Brazilian music and a lot of records by the Manas & the Papas. It put me in the most positive frame of mind—but creatively and personally."

After gradually assembling song demos, lang enlisted Damien LeGassick, a budding producer who earned his studio stripes as a keyboardist for William Orbit. The two connected via mutual pals Madonna.

"I wanted a producer who was young and hungry," lang says. "Damien has such an extraordinary knowl-

edge of music. Plus, he's quite adept at the more technical aspects of making a record, which gave me the time and freedom to oversee the project in a more cinematic, directorial fashion, which was a wonderful and luxurious way to work."

The result is a collection that confidently darts back to and between retro-sped tunes ("Suddenly," "It's Happening With You") and jams with a tango beat ("I'm Gonna Be a Pop-Electric" ["What Better Said"]).

"This is a record that will appeal to k.d.'s longtime fans, but it also has the potential to attract people who might not have come to the table in the past," says Nat Hoonsan, a manager for the Virgin Megastore in Las Vegas. "The

extensive television appearances, as well as lang's first concert tour in several years. "There's an incredible amount of good will and enthusiasm toward k.d. in this industry," he says. "We're getting some wonderful offers."

Lang's television agenda, so far, includes spots on the "Today" show, "The Rosie O'Donnell Show," and "The Tonight Show With Jay Leno." The disc itself did a stint on the ABC-TV sitcom "Dawson's Creek."

A possible project with VH1 is also in the works. Lang has just completed a videotape for "Summerfling" with director Lie Friedlander, which will go to music video outlets in mid-June. Now that "Invincible Summer" is complete, lang says, she's most excited about getting back out on the road. "We're going to do the entire album in the show and then sprinkle in a bunch of old favorites. It's going to be such a fun show."

Before lang begins a headline tour in August, she'll open nine dates on Stein's summer trek starting July 25 at Red Rocks Amphitheatre in Denver.

Lang's statewide headline dates will run from August through September. She's then slated to perform at the U.K. and continental Europe in October. Additional U.S. dates are being considered for November—before lang begins a 2001 tour of Australia and Asia.

"She's prepared to work very hard for this album," says Kirkup. "We're expecting to be working this album well into next year."

Lang says her work ethic was enhanced by the experience of buying and running a 100-seat restaurant—a house last year. "It was a挺 big job," she says. "And it was an extremely physical, often cathartic effort. I loved it. It gave me an appreciation for people who take pride in working hard and achieving excellent results."

From that appreciation, lang says, she discovered a connection to how she feels about her music—and how she feels about the results of her continual experimentation.

"That was the trigger of my desire to reach as many people as possible with this record," she says. "I feel so good about this record that I want to do whatever I can to share it. If you think about it, that's the best state of mind for an artist."

I knew that I wanted the album to have a blend of classic summer sounds'

—K.D. LANG

songs are so catchy, and they're performed with so much care. Most important, though, is that the album has a contemporary feel. That will help it further than her last few records."

The project opens in mid-June, when Warner Bros. ships the first single, "Summerfling," to radio. The label will work the track on Triple-A, AC, and top 40 stations. Also: rhythmic remixes of the track have been produced by Victor Calderone, Alex da Kid, and the Propellerheads, and David Kahn.

Although those versions of the song will begin circulating to club DJs in late May, Calderone's aggressive house version of "Summerfling" was premiered by the producer/DJ at the Velt Nivation nightclub on April 29 during the Equality Rocks event at the Millennium March on Washington. Lang was among the performers at the event.

"The crowd response to the track was brilliant," says Martin Kirkup, who oversees lang's career with Steve Jensen at Los Angeles-based Direct Management. "The energy is building around this single—and the project, in general—extremely well."

Kirkup adds that the marketing of "Invincible Summer" will be fueled by

Getaway People Tour For 2nd Columbia Set

BY JIM BESSMAN

NEW YORK—The title of the Getaway People's second album, "Turnpike Diaries"—due June 20 on Columbia—like the Norwegian group's name, reflects the band's near-continuous touring mode.

"We just finished a residency in the Northeast, heading down to South to the Carolinas, Tennessee, and Georgia," says guitarist and lead vocalist Books, who like the rest of the now New Jersey-based quintet eavesdropped on Norwegian last names. "After this leg, we'll be doing the whole country, and once that's done, we'll do it all again and keep chugging along. We're a live band, that's all. Our touring won't stop. End of story."

It all has to do with "getting away," notes Books, whose Getaway People bandmates are key-board/vocalist Howard, lead guitarist/vocalist Jim, bassist/vocalist Rose, and percussionist Leroy.

"When we started in 1994, the idea was to write songs about getting away from everyday pressures through whatever means necessary to give breathing space so we can function better."

Although the band hails from the small town of Stavanger, Norway, its lyrics continue to "reflect some form of large-city stress" carrying over from its 1998 self-titled debut disc, Books says.

"We're interested in watching the news and following politics and what's going on, so we have [new] songs like 'Open Your Mind,' which asks people to see beyond the situation right now," he says. "But we're not trying to be political. We're a groove band that loves to play live."

Books says that the message doesn't come first—but the message is most definitely heard there. "We don't want to write about trips, but at the same time we don't want to ram the message down people's throats or be pretentious."

But any message, says Books, is secondary to the music, which remains soul and groove-oriented, influenced by New Orleans and Philadelphia. "It was a dream to be able to tour the U.S. after listening to this music in Norway—and now we have a second album out there."

The group, he adds, was also lucky

from the "folksy Dave Matthews end of things to very hip-hop oriented," namely, Dave Matthews Band violinist Boyd Tinsley, rapper Razahel of the Roots, and Bad Brains bassist Darryl Jenifer.

In another stroke of luck, the first single from "Turnpike Diaries," "Six Pack," was chosen to be the theme for "Young Americans," the upcoming WB-TV summer replacement for "Dawson's Creek." According to Columbia marketing director Bigi Ebbin, the track ships to alternative and modern AC formats in mid-June.

"Our commitment to support the album is matched only by the band's," says Ebbin. "They've moved themselves from Stavanger, Norway, and they stayed there. They did amazing tours with Semisonic, David Mancini, and Barenaked Ladies, and those bands became friends. Our push now is to continue doing the grassroots marketing of putting them in front of kids on the road—which is how they've become a phenomenal live band."

Ebbin notes that in addition to the band's full-scale tour schedule, there have been special performances such as an NFL pre-Super Bowl party in Atlanta and the January opening party at the Sundance independent film festival in Utah. More recently, the Getaway People played a spring-break show in March in Panama City, Fla.

The band will now perform back in Stavanger before the Dalaluna on Sunday, June 24 in concert benefit for the Worldwide Rights organization, which promotes human rights and democracy.

"I worked for it for a couple years, setting up a shortwave radio station that broadcast to Tibet and Nigeria and aided in pro-democracy causes," says Books. "That's obviously reflected in our lyrics. We're trying to get as much marketing for it as possible and are appealing to American teenagers to send questions to the Dalaluna through its Web site."

The Getaway People will perform elsewhere in Scandinavia while there for the Worldwide Rights event, prior to returning to the U.S. and "criss-

(Continued on page 160)



THE GETAWAY PEOPLE

Artists & Music

Kelly Price Gives 'Lay' Modern Spin

Murdock Cover, Levert, K-Ci Featured On Def Soul Debut

BY RASHAUN HALL

NEW YORK—Def Soul/Island/Def Jam artist Kelly Price knows a good song when she hears one. That's precisely why the singer/tunesmith—who has penned hits for artists like Brian McKnight, Puff Daddy, and R. Kelly—chose the Shirley Murdock chestnut "As We Lay" as the first single from her sophomore effort, "Mirror Mirror," due June 6.

"I wanted to do a cover of "[As We Lay]" on my first album, but because of time constraints I was unable to," says Price, whose 1998 debut, "Soul Of A Woman," sold 1 million units, according to SoundScan. "I've always thought it was an amazing song, and I wanted to do it right. I wanted it to have the same authenticity that the Roger Troutman-produced original had." Although I had Shep Crawford that.

Radio seems to agree. "As We Lay" is a hugely popular song, and [Price] has maintained its integrity and message while updating it," says Helen Little, operations manager at WUSL, Philadelphia and director of urban programming for AMFM.

The video for "As We Lay" was



PRICE

shot by Chris Robinson and will be serviced to the major video outlets the week of May 15.

Known for her heartfelt ballads, Price changed the pace a bit by first releasing the midtempo "Love Sets You Free" as a promotional single. Proceeds from the Denise Rich-written track, which was released during Black History Month, will be donated to breast cancer research.

"Rich gave me a little room to make it my own—something songwriters rarely do," says Price, who is published by Big Beautiful One/ASCAP. "We both lost loved ones to the disease, so we thought it was fitting. Recording the song also gave me the opportunity to meet members of the

Def Soul family I had yet to meet."

"Love Sets You Free" is currently No. 32 on the R&B/Hip-Hop Singles & Tracks chart.

"Mirror Mirror" is Price's first release on Def Soul. Price came over from T-Neck after signing the label and others for breach of contract and interference with other recording opportunities (Billboard, March 13, 1999). The transition was not an easy one for Price.

"I was a little nervous when making

(Continued on page 24)



KINA ROCKS. DreamWorks artist Kina recently played New York's S.O.B.'s night-club as part of an 18-city club tour in support of her eponymous debut, due July 16. The set's first single, "Girl From The Gutter," will be released June 6. Pictured backstage at S.O.B.'s, from left, are Jonathan Cohen, Handprint Management; Benny Medina, Handprint Management; Kina; DreamWorks principal Michael Ostin, and MTV's Fred Jordan.

RCA Trio Wild Orchid's On 'Fire' With Help From 'N Sync's Chazez

BY LARRY FLICK

NEW YORK—With a little help from 'N Sync's J.C. Chasez, RCA trio Wild Orchid is in the studio cutting an album with a decidedly more street-wise, teen-friendly sound.

Tentatively titled "Fire," the set is planned for a late-August release. It has three songs by Chasez, as well as cuts by Oliver Lieber, John Shanks, Bradley Spalter, Diana Warren, Epicentre, Robbie Nevil, and J. Slamm. The project also has the members of Wild Orchid—Stacy Ferguson, Renee Sandstrom, and Stefanie Ridel—out as tumultuous themselves.

"This record is going to be all about energy and spirit," says Ridel. "Our last two records were a little too down and overly serious."

Wild Orchid first came into prominence in 1997, when it enjoyed a multi-format hit with the power ballad "At Night I Pray." That single was followed by an eponymous album that spawned two additional hits, "Supernatural" and "Talk To Me." The follow-up, "Oxygen," was issued in 1998 and boasted a ballad-heavy, R&B-inflected sound.

"This album's lighter, more fun—and more in step with how we feel about ourselves," Ridel says.



WILD ORCHID AND 'N SYNC'S J.C. CHASEZ

She credits Chasez, a longtime friend of the act, for getting the songs for the project. "He asked if I'd be willing to work with him," she recalls. "He played this track that he wrote especially for us. Before it was finished, Stacy, Renee, and I were jumping up and down, screaming like crazy. It was exactly the direction we had in mind."

Chasez says he was inspired to write that track, "Fire," after he and Wild Orchid took a trip to Las Vegas.

"Stacy was playing craps, and she was on a winning streak," he

recalls. "She kept yelling about how the was on fire. It became this joke for the entire time we were hanging out: 'Watch out, Stacy's on fire.' The next thing I knew, I had a groove in my head and words coming to me. I knew it was perfect for [Wild Orchid] to record."

Beyond the star power of Chasez's contributions, RCA senior VP of international A&R Dave Novak says Chasez's tracks "push the envelope" for the album's creative direction. "He has a unique take on music, and we're excited it will," Novak says.

In addition to collaborating in the studio, Wild Orchid may open a few dates on the 'N Sync tour this summer.

One-Man Play Examines Life Of Bill Graham; He's Back To Being Just Prince Again

USUALLY AMONG THE MUSIC industry's most colorful figures, concert promoters are seldom known to the outside world. The big exception was the legendary Bill Graham, whose life is examined onstage via "Bill Graham Presents" at the Canon Theater in Beverly Hills, Calif. Graham, who was based in San Francisco, died Oct. 25, 1991, in a helicopter crash as he returned home from promoting a Huey Lewis & The News concert.

Starring Ron Silver as Graham, the 90-minute one-man play takes place late one night in Graham's Marin County, Calif., home office after he's received an MTV Award.

Although the play does not specify the year, Graham won an MTV award in 1986 in recognition of his work with Amnesty International. On a pleckier note, Graham makes much of Eric Clapton making art out of tragedy via "Tears In Heaven," although the song didn't come out until shortly after Graham's death.

The play revolves around Graham waiting to hear from his two sons: his real son, David, who was a no-show at the MTV Awards, and his surrogate son, Mick Jagger, who is deciding whether Graham will remain the national promoter for the Rolling Stones' upcoming tour after a competitor has put in a higher bid.

Silver works wonders with the material, much of it rich in description and color but often painfully unable to hide from one topic of the subject without awkwardly veering. For example, Carlos Santana, whose fortunes were tremendously tied to Graham's, is mentioned virtually only as connective tissue between Graham recalling the joy he felt in high school dancing at the Palladium and the thrill of presenting seminal acts at his groundbreaking Fillmore venue.

The play also shows Graham caught in a musical time warp—while his promotion company Bill Graham Presents continued (and continues) to present top current names, his musical tastes were stuck in the '60s—he describes Led Zeppelin's music as "straight from hell."

"Warm" and "fuzzy" were two words seldom used to describe Graham, and this play shows why. Passionate and whip-smart but prickly as a porcupine, Silver's Graham is a fascinating character but one you'd much rather observe from a distance. Popping Hulon breath mints and

ingesting a "magic cookie" laced with the hallucinogenic THC, Graham descends so steeply into the dark night of the soul that you wonder how he actually got business done if he visited the abyss frequently.

Graham seemed so prepossessed and determined to do things his own way, I couldn't help but wonder if he would have sold his company to SFX, which acquired it in 1997, if he were still alive. I have to believe not—at least not so early.

In fact, I think he would have been loath to allow such a monolith to come near his fiefdom.

The play's run has been extended to June 4 in Los Angeles. The producers are eyeing a move to New York (possibly off-Broadway) this winter.

STUFF: Lava Records president Jason Flom will be hon-

ored as the music visionary of the year by the UJA-Federation on June 7 at Tavern on the Green in New York. Among the artists performing are Kid Rock and Blue Man Group. The evening's MC is Bif Naked ... Brandy, David Foster, James Newton Howard, and Warner/Chappell Music chairman/CEO Les Bider will receive the Governors Award at a June 15 luncheon hosted by the National Academy of Recording Arts and Sciences' Los Angeles chapter. The awards recognize the honorees' industry and philanthropic accomplishments.

Marc Nathan has been named VP of A&R for Jimi and Doug's Farmclub.com. Nathan, who was formerly senior director of A&R for Universal Records, has signed Austin, Texas-based Dynamite Hack to Farmclub.com.

Jewel and Carole King will perform at a May 31 fund-raiser for the Natural Resources Defense Council. Taking place at UCLA in Los Angeles, the event will raise money for the 30-year-old environmental group ... Lila Fabian will perform on the "Today" show May 30, the morning of her Columbia Records album's release ... ZZ Top has canceled the final leg of its 30th anniversary tour following bassist Dusty Hill's being diagnosed with Hepatitis C. The leg was slated to start June 3 in Manchester, England.

The Artist Formerly Known As Prince has announced that he will now be known again as Prince, making him the Artist Formerly Known As the Artist.



edel

world wide waves www.edel.com

HAMBURG VIENNA ZURICH STOCKHOLM HELSINKI OSLO COPENHAGEN LONDON PARIS AMSTERDAM BRUSSELS MILAN
MADRID BARCELONA LISBON NEW YORK BUENOS AIRES SINGAPORE

Artists & Music

After European/Canadian Success, Columbia's Fabian To Hit U.S.

BY CHUCK TAYLOR

NEW YORK—It's not often that a label so believes in breaking an artist that it offers a consumer guarantee: Love it or return it for a full refund.

With Lara Fabian's eponymous U.S. debut, Columbia Records, for the first time, is offering just such an incentive to inquiring buyers. If not enchanted, they may return the disc—due in stores May 30—to the record company within five days for a refund.

"We're so confident in this artist and the record that we're giving this guarantee," says Tom Donahue, Columbia's senior VP of sales.

But Fabian is far from your average new chanteuse. The Belgian-born singer-songwriter is already a serious star in Canada and the French-speaking territories of Europe, where she's sold 6 million copies of her four projects in the past two years, including "Lara Fabian Live," which debuted at No. 1 on the French album chart. Her latest disc was released in Canada and French territories in November 1999. It has sold 700,000 copies in those areas, according to the label.

The set comprises 13 songs focusing on personal strength and the stages of love, replete with heart-plucking ballads and a handful of uptempo romps.

The first single, the up-tempo romp, "I Will Love Again," produced by Mark Taylor and Brian Rawling (Cher, Enrique Iglesias), is already catching fire at top 40 and AC radio, while on Billboard's Hot Dance Music/Club Play chart

it has climbed to No. 1. It peaked at No. 5 on Hot Dance Music/Maxi-Singles Sales earlier this month and is currently at No. 9.

Says Fabian, "Having success in America is the cherry on the sundae for me. I hope people will find sincerity and authenticity in my music. There are a lot of different things on the record, but the common denominator is that they all represent who I am. I was challenged on this album, and as a result there was a lot of evolution going on. That's what I want people to be left with—it's all me."

If Don Lennier, Columbia Records Group chairman, has any sway, America will certainly be given the opportunity to decide for itself.

"I've been incredibly fortunate in my career to see the coming of Whitney Houston in 1985, Mariah Carey in 1990, and now, in 2000, Lara Fabian," he says. "I think she's one of the most unique talents I have ever seen in terms of presence and vocal ability. She has all the power in the world but also a nuance and subtlety that she uses to get the point across without gymnastics."

Given her lifelong drive toward success, Fabian is willing to wear herself out out there to make the music to the max. She was born in Belgium, the child of Sicilian parents, and a father from Brussels, and was raised there and in Italy. She grew up speaking Italian and quickly learned French, and then English (and has since recorded in Spanish, too).

At 8, Fabian began formal

lessons at the Royal Conservatory of Brussels and continued her studies for 10 years. By 14, she was performing for money. In

"Love Again," which is now being worked to top 40, hot AC, AC, and crossover radio—where early response is promising.

"Her range and her vocals are incredible—just a beautiful voice," says Mark Hamlin, PD of AC WNNR Chicago. "She absolutely fits the sound of the radio station, and reaction has been great."

On the retail side, Mark Keil, a buyer at Compact Disc World, notes, "She's going to be something special. Lara is definitely not one of the teeny-boppers, and there's another whole element with her handwriting. She really knows how to sell a song like few out there."

Coming up, Fabian will appear

May 30 on the "Today" show as part of its outdoor concert series,

"The View" on June 1, and "Donny & Marie" in mid-June. Interest has also been expressed by CNN's "Showbiz Today" and "Worldbeat," "Access Hollywood," "Entertainment Tonight," Fox News Network, and the new women's television network Oxygen, as well as a number of consumer magazines.

In addition, serious discussions are under way for a Carnegie Hall appearance in mid-S September.

In the meantime, Fabian continues her own steady quest toward growth and toward thinking. "I've been through a lot of evolution in these past few years. The growth has been inevitable," she says. "I never thought music could also bring you personal growth, but it truly has."



FABIAN

1991, she released her first album in her new homeland of Canada, and it was produced by and written with Rick Allison.

The set sold 100,000 copies over three years as she extensively toured Quebec. Next came her sophomore set, "Carpe Diem," in 1994, which has moved some 800,000 copies to date. In 1997 came "Pura," which effectively broke her with sales of 2 million in France alone, where she also began steadily touring.

By this point, U.S. labels had taken notice of the artist's abilities and success, and a bidding battle began. As for her decision to move with Sony's Corp., Fabian says, "There I was sitting in front of [Sony Music Entertainment chairman/CEO] Tommy Mottola, and he's telling me I should have no doubts."

"He said, 'Tell me one reason why you wouldn't want to be signed here,' because I had some animated conversation with him about it. It was probably the first time he had some unknown 'Who is she?' artist wondering about signing a contract with Sony Music," Fabian says.

"But he explained to me that if you walked down a street with 30 promoters on it, why would you try and open a new one? You'd approach the same promoter over and over again in your recipe and be successful within that machine," she says. "That's when he effectively talked me into it."

The label teamed her with prominent industry names like Walter Afanasieff and Patrick Leonard, and she began recording her album. Fabian is involved in co-writing 90% of it. Early this year, Columbia started its promotional push with a high-gloss audio/video package, sent to 1,200 key retail people, followed by live showcases in New York and Los Angeles.

The response to that was overwhelming. She is truly gifted and has a wide appeal, which came across immediately," says Marsha Eddestein, VP of product marketing at Columbia. "Then we sent double-vinyl and CD singles to clubs" for "I Will

amusement

business

BOXSCORE TOP 10 CONCERT GROSSES

ARTISTS/ACTS	VENUE	DATE/HYL	GREEN TICKET PRICE/D	MUNDANE CASH/	PROMOTER
GEORGE STRAIT COUNTRY MUSIC FESTIVAL, GEORGE STRAIT, TIM McGRAW, REBA MCENTIRE, MARTIN MARGAUX, KENNY CHESNEY, MARY CHESNEY, MARY-LOU WHITING, KELLEY ROWLAND	Citrus Bowl Orlando, Fla.	May 13	\$24,300,351 \$39,500/\$45,50/ \$39,50	45,717 setd	SPN Touring
GEORGE STRAIT COUNTRY MUSIC FESTIVAL, GEORGE STRAIT, TIM McGRAW, REBA MCENTIRE, MARTIN MARGAUX, KENNY CHESNEY, MARY CHESNEY, MARY-LOU WHITING, KELLEY ROWLAND	Arlene Schnitzer Portland, Ore.	May 14	\$18,618,76 \$39,50/\$45,50/ \$39,50	37,461 40,000	SPN Touring
TINA TURNER, LIONEL RICHIE, JONICE POWERS	Arrowhead Pond Anaheim, Calif.	May 4-5	\$13,200,400 \$81,250/25/ \$25,35	20,479 Setd	Netherlands Organization SPN Music Group
TINA TURNER, LIONEL RICHIE, JONICE POWERS	Tacoma Dome Tacoma, Wash.	May 12	\$11,381,311 \$39,250/\$35,25/ \$39,25	19,542 20,202	SPN Music Group
TINA TURNER, LIONEL RICHIE, JONICE POWERS	America West Arena Phoenix	April 27	\$900,706 \$45,000/\$38,50/ \$37,50	12,760 setd	Evening Star Prints
KISS, TED NUGENT, SANDY RAE	Freedom Hall Cincinnati, Louisville Ky.	April 29	\$489,265 \$75,000	14,467 14,000	SPN Music Group
ELTON JOHN	Bethpage Park Arena Bethpage, N.Y.	April 22	\$480,510 \$65,000/\$45,50	8,860 setd	SPN Music Group
LINDA RONSTADT	Mandalay Bay Resort Casino, Las Vegas	April 29	\$474,410 \$150,000/\$75,000/\$30,000	9,329 9,751	House of Blues Concerts, Andrew Hunt, Bill Sils Promotions
ELTON JOHN	Molson Center Amherst, Mass.	April 8	\$482,374 \$45,000	1,530 10,587	SPN Music Group
LINDA RONSTADT	San Jose Arena San Jose, Calif.	April 26	\$456,245 \$100,000/\$75,000/\$35,000	6,264 11,047	House of Blues Concerts, Andrew Hunt, Bill Sils Promotions

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

Mozart. Broadway. Warhol. Madison Avenue. Bergdorf's.

You're never far from exceptionally good company.

From Lincoln Center to the Met, where you stay with us,
we'll keep you close to the best things in Manhattan.

Including fine dining at our Conservatory Restaurant & Cafe.

Happy Hour 5 p.m.-7 p.m.

\$190 Single \$210 Double \$260 Suites

For reservations, call 800-223-4164.



**THE MAYFLOWER HOTEL
ON THE PARK NEW YORK**

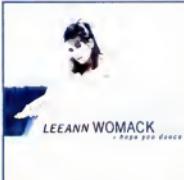
15 Central Park West at 57th Street • New York, NY 10023 212-265 0660
www.mayflowerhotel.com



*I hope you still feel small
when you stand beside the ocean
Whenever one door closes
I hope one more opens
Promise me that you'll give
faith a fighting chance
And when you get the choice
to sit it out or dance...
I hope you dance*

LEE ANN WOMACK

i hope you dance



Available May 23rd

www.leeannwomack.com

MCA
NASHVILLE

© 2000 MCA Nashville, a division of UMG Recordings, Inc.

Produced by Mark Wright
Three tracks produced by Frank Liddell



DMX
EVE
SNOOP DOGG
JADAKISS
LOX
REDMAN
METHOD MAN
TRICK DADDY
**SWIZZ BEATZ &
BUSTA RHYMES**

DRAG-ON

SCARFACE

PARLÉ

LARSINY

YUNG WUN

TWISTA

Ruff Ryders Records presents

Ryde or Die
VOL. II
IN STORES
JUNE 20



DISTRIBUTED BY UTAH VALLEY RECORDS

© 2000 Ruff Ryders Records. All Rights Reserved

Artists & Music

Top Acts, Execs Gather In Nashville For Gospel Music Week



Bill and Gloria Gaither were honored songwriters of the century at ASCAP's 22nd Christian Music Awards dinner held at the Ryman Auditorium Club. This was the first time the award has been given in ASCAP's 86-year history. During the evening, Michael W. Smith and newlyweds Amy Grant and Vince Gill performed some of the Gaithers' classic songs. Pictured, from left, are ASCAP assistant VP Den Keen; Bill Gaither; Grant; Gill; U.S. Sen. John Ashcroft, R-Mo.; Gloria Gaither; Smith; and ASCAP senior VP Connie Bradley.



Rocketown Records founder/chairman Michael W. Smith gave a congratulatory hug to Rocketown's Gina Owens, who took home the Dove Award for new artist of the year. Smith himself took home several Doves, including song of the year for "This Is Your Time."



Following the Dove Awards, Point Of Grace member Shelley Breen visited with Kurt Warner, left, St. Louis Rams quarterback and 2000 NFL and Super Bowl most valuable player, and Jeff Fisher, head coach of the 2000 American Football Conference champions the Tennessee Titans. Fisher and Warner were presenters during the Dove Awards.



American Songwriter magazine presented "Songs & Stories of Faith II" at Nashville's historic Bluebird Cafe. Hosted by Steven Curtis Chapman, the evening featured some of Christian music's top singer-songwriters. Pictured, from left, are Charles Billingsley, Jill Phillips, Chapman, and LaRue's Natalie and Phillip LaRue. Bebo Norman, not pictured, also performed at the acoustic event.



During Gospel Music Week, Kirk Franklin's "The Nu Nation Project" was certified platinum and Trin-i-tee 5.7's self-titled debut album was certified gold. To thank him for his support of gospel music, both acts presented GMA president Frank Breedon with plaques. Pictured, from left, are Franklin; Breedon; and Trin-i-tee 5.7's Adrian Anderson, Angel Taylor, and Chanel Haynes.



Curb Records trio Selah won the Dove Award for inspirational album of the year for its debut project, "Be Still My Soul." Pictured backstage at the Dove Awards, from left, are the album's co-producer, Jason Kyte, and Selah members Nicol Smith, Todd Smith, and Allan Hall.

NASHVILLE—Nearly 1,400 registrants joined artists, label executives, promoters, and other industry professionals for Gospel Music Week 2000, held April 16-20 at the Nashville Convention Center. The confab showcased many of the top acts of the Christian/gospel music industry—which grew by 11.5% last year—and shined the spotlight on promising newcomers. The festivities concluded with the 31st annual Dove Awards at the Grand Ole Opry House.



BMI held a Sunday afternoon luncheon at its Music Row offices to honor its top Christian songwriters and publishers. Pictured, from left, are Provident Music Group chairman/CEO Jim Van Hook, BMI VP of writer/publisher relations Roger Sovine, EMI Christian Music Group senior VP of publishing Steve Rice, Gloria Gaither, Steven Curtis Chapman, ForeFront Records president Greg Ham, and Word Publishing VP/GM Shawn McSpadden.



Daywind Records trio Greater Vision, Dove nominees in the Southern gospel album end song categories, visited backstage with Dove Awards hostess Kathie Lee Gifford. Pictured, from left, are Rodney Griffin, Gifford, Gerald Wolfe, and Jason Weidner.



Sandra Payne, left, visited with fellow artists Bryan Duncan and Natalie Grant during a break in the video taping sessions during Gospel Music Week. Payne was among the industry newcomers previewing new projects during the week.



Frontline band Audio Adrenaline took home the Dove Award for best rock recorded song of the year for "Get Down" from its current album, "Underdog." Pictured, from left, are Audio Adrenaline's Will McGinnis, Ben Cissel, Tyler Burkum, Mark Stuart, and Bob Herdman.



British band Delirious was honored during the GMA's special awards banquet with the International Award. The Sparrow Records group received the honor for its impact on the Christian marketplace. Pictured at the banquet are the group's manager, Tony Patoto, left, and Delirious lead vocalist Martin Smith.



The multi-artist "Wow" series received the Impact Award during the GMA's special awards banquet. The "Wow" projects, which encompass "Wow," "Wow Gospel," and "Wow Worship," are a joint venture among Christian music's top labels. Pictured, from left, accepting the honor are Provident Music Group chairman/CEO Jim Van Hook, EMI Christian Music Group VP of strategic marketing Scott Hughes, and Word Entertainment president Roland Lundy.

Thrill Jockey Set Shows Evolution Of Trans Am Band

BY JONATHAN COHEN

NEW YORK—Baltimore-based rock/electronic act Trans Am has compiled hard-to-find singles, live tracks, and other oddities for "You Can Always Get What You Want," due June 6 from Thrill Jockey.

The 17-track disc offers a revealing view of the evolution of a band whose catalog has been influenced by everyone from vintage rockers such as ZZ Top and REO Speedwagon to pre-new-wave synthesized sounds of Kraftwerk and Devo. It's a peculiar combination that results in supercharged live shows and has helped make Trans Am one of the more popular independent rock outfits of recent years.

"Everyone is always asking us for these songs, most of which were available in such a limited quantity," says



TRANS AM

multi-instrumentalist Phil Manley. "We made a list, and thought it would make a great collection. We were surprised at how much sense it made over the course of one disc."

"You Can Always Get What You Want" collects material originally released for such U.S. indies as Happy Go Lucky and S.K.A.M. and the Australian labels Spunk and Au-Go-Go. The disc includes the first single the band ever released in 1983, "American Kooker," which later appeared on the act's 1996 self-titled debut.

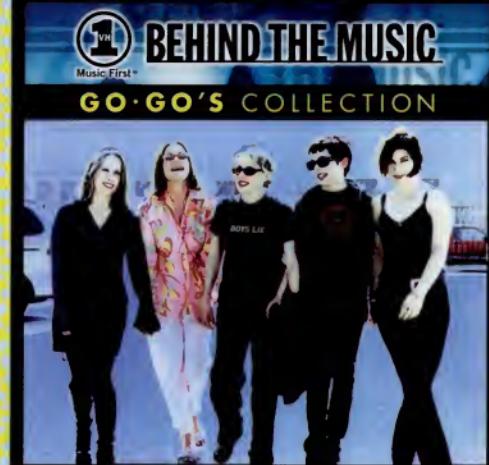
Although Trans Am's most recent studio set, last year's "Futureworld," revealed in a decidedly early-'80s, European electronic sensibility, Manley says the band is moving away from that sound. In fact, Trans Am's fifth studio album, "Red Line," is already complete and is set for a Sept. 5 release on Thrill Jockey.

"It's totally psychadelic," Manley enthuses about the 21-song, 75-minute affair, which will be issued on a single CD and double-vinyl and took the band nearly a year and a half to complete.

With a new disc on the way so quickly, Thrill Jockey, whose catalog is distributed by Touch & Go, is being careful not to over-saturate the market for Trans Am with "You Can Always Get What You Want."

"We can keep the record at a lower list price and still make the distribution ourselves," says label head Bettina Richards. "We think this will be a nice catalyst for the studio album."

The album, which will be available internationally through Thrill Jockey's numerous licensees, goes to college stations June 20 and will be serviced to regional alternative specialty shows and public radio.



I 7 OF THEIR MOST POPULAR RECORDINGS
GO GO'S — "BEHIND THE MUSIC" PREMIERS ON JUNE 4TH
LOOK FOR THE GO GO'S ON TOUR THIS SUMMER

ALBUM IN STORES MAY 23RD



A UNIVERSAL MUSIC COMPANY

©1990 Trans Am Recordings Inc.
A Division of Touch & Go

Billboard talent net

THE NEW MUSIC SHOWCASE
www.billboardtalentnet.com

The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

BILLBOARD TALENT NET FREE PRO MEMBERSHIP OFFER!

BTN is happy to announce that Professional Memberships are now FREE! Tailored to afford new artists and music companies with an "industry strength" online presence, a Pro Membership provides all of the needed resources to promote your music to music companies and fans online all day, every day, worldwide. And with the expanded BTN store, you can sell your music online via downloads, CDs sales and custom CD compilations. Applying is easy. For more information see: www.billboardtalentnet.com/membership

Top 10 Favorite Artist Picks

May 5, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Nicole 11:11	Electronic, Dance	2
2	SoulSystem	Rock, Funk	6
3	Vanessa Handrick	Rock, Pop	4
4	Capri Felice	Pop, Ambient	2
5	WSNL (aka Mister Jones)	Rock, Pop	4
6	Minxet	Alternative, Metal	2
7	Travis Tritt	Metal, Alternative Rock	8
8	Reckless Kelly	Alternative, Country	4
9	Blue Millenium	Pop, Rock	6
10	M-Pire	Pop, Dance	4

Weekly ratings are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are tallied on a per user per year basis. The position is determined by the average of all votes received.

Radio BTN Favorite Song Requests

May 5, 2000

The Most Listened-to New Tracks On BTN

#	Chameleone Artist	Genre	Weeks On
1	Stigmata, Nicole 11:11	Electronic, Dance	2
2	Hate On The Don, Adonis	Urban, Hip Hop	3
3	Da Habit, Neemah Harper	R'n'B, Hip Hop	1
4	Simple Man, RM 1115	R'n'B, Pop	1
5	Honey, I Love You, Annika	Rock, Funk	8
6	Woman, I Love You, Annika	Pop, Dance	14
7	How Much Love?, The Jones	Funk, Rock	7
8	Return, Baby C	Metal, Hardcore	5
9	Hanya Sata, Nura	Pop, R'n'B	1
10	Bounce That Booty, 3rd Dimension	Hip Hop, Dance	1

Weekly BTN ratings are based on audio streams requested by the user's registered and unregistered online audience. For any song requests received on the site:

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

BABY C

At a mere twenty years old Baby C already has three songs on various compilations, including a worldwide X-Games Hip Hop/Streetwear compilation. Also, C's debut single release, "Mist With Me," received heavy rotation on Seattle's KUBE 93 and other local radio stations and was nominated for song of the year at the First Annual Northwest Urban Music Awards. "Not to be confused with 'Mist With Me,'" his full-length debut, recorded in the fall of '98 with producer Lonne "MAM" Perrin, were on to receive South African licensing with a February 2000 release date. "Mist With Me" was also chosen to appear on Billboard Talent Net's "New Talent Spotlight" Volume 3 CD 2000, making Baby C an artist to keep your eye on.



From
Hip Hop, Urban, Funk
Seattle, WA

For further artist details log on to www.billboardtalentnet.com/babyc

For details about these and other up and coming artists visit our website at
www.billboardtalentnet.com

email: info@billboardtalentnet.com

The Billboard Talent Net is a trademark of BTN Communications, Inc. and is used under license by Talent Net Inc. Participation in Billboard Talent Net does not signify or imply endorsement from BTN.

Artists & Music

PRICE

(Continued from page 16)

ing the transition to De Soul, because I had never worked with anyone at De Soul," says Price, who was nominated for a Grammy with Whitney Houston and Faith Evans for Houston's "Heartbreak Hotel." "I was always open with them in the beginning, and now everyone here is really behind my project 100%. I have a great family here."

The De Soul family feels the same way as they prepare to promote this album. "Our plan was to reintroduce Kenny [Price] to the public," says Chonita Floyd, senior director of marketing for De Soul.

Floyd continues, "I love Sets Yo Free" was an appropriate format to reintroduce Kelly. Kelly's new image will emphasize her beauty and how much weight she has lost."

Price enlisted the help of some famous friends for this project. Gerardo "Leroy" and K-Ci & Jojo helped him record on "All I Want You To." "That song was written last summer," says Price, who is planning to tour with Leroy and K-Ci & Jojo in the fall. "It was always written in three parts."

R. Kelly is also featured on "Mirror Mirror," on the brief but stirring "National Anthem (Interlude)."

"The interlude was Shep Crawford's idea," says Price. "It's comical but also leads in really well to 'She Wants You.' How many women stand in front of men on Sunday afternoon trying to get their attention while the football game is on?"

"When we were deciding on the male part I knew it had to be for Rob [Kelly], because he had that attitude that was perfect," she adds.

Both artists have high hopes for "Mirror Mirror."

"There are easily six singles that De Soul can work on this album," says Sony Asakow, urban music buyer for Musicland. "I expect this album to have a very strong first week. It should continue to do well for seven or eight months if worked right."

Radio is also looking forward to Price's new set. "We're finally getting to see more of her as an artist," says Little of Price, who has had tremendous success on WUSL with "It's Gonna Rain" off the "Life" soundtrack. "She's offering a lot more emotion and texture on this album. R&B is extremely hot right now. Listeners seem to be really getting into good R&B, and Price fits in there perfectly. It's her time."

The timing does indeed seem right. Price made an appearance on BET's "20th Anniversary" celebration, which aired May 5, in support of the cable station and her new album. Price will also take part in a Black Music Month special to air on the WB channel in June. In addition to Price's performance on television, she looks to spread her wings into other aspects of the entertainment industry.

"I would love to act," says Price, who is managed and booked by the Atlanta-based Priceless Music Management. "I think I'm enough of a drama queen that someone will want me."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

FREEDOM ROCKS: If we had a penny for every actor claiming that he had a song in his heart that just had to be shared, we could retire early. But every once in a while, an actor with genuine musical talent comes along—the trick is then finding a forum that allows the artist to showcase himself in a credible scenario. For Wally Kurth, better known to daytime television audiences as Ned Ashton on ABC-TV's "General Hospital," joining a band building a grass-roots following was the answer.

The past few years have seen the actor work as the lead singer of **Kurth & Taylor**, a partnership with musician/tunesmith Christian Taylor that has resulted in four strong homemade discs and several successful tours of the U.S. Their latest set, "Freedom," is the act's most fully realized creative effort, with its appealing blend of earthy, country-keystone rock.

"It's our greatest musical statement to date," Taylor says with confidence. "We've come full circle to make this album strictly from our hearts with no industry influence or regard."

That said, much of the act's material has the kind of infectious nature that adult-pop and country formats require. The title cut and "Let It Go" swagger with the kind of barroom funk'n'twang that has fueled acts like Brooks & Dunn, while "Barefoot Ballet" is a sweet, acoustic-rooted ballad reminiscent of Clint Black's output. Taylor wrote much of the album's Debi Cochran, while Kurth's songwriting skills can be heard on the tunes "Man On Fire" and the 12-minute epic "The Journey."

In addition to showcasing Kurth & Taylor, "Freedom" is also the musical foundation for an independent film that Kurth has written, "Man On Fire." Many of the album's songs will be featured in the Evolution Pictures project, which is currently in pre-production.

At the moment, the act—which also features drummer Jim Bloodgood, guitarist Pat McCormack, and bassist Lee Beverly—is playing a series of gigs in support of the album. They're also using the shows to generate money for the Kurth & Taylor Foundation, which distributes funds to organizations around the U.S., including the Mother-Child HIV Program and the Pediatric Infectious Diseases Endowment. To date, they've raised nearly \$250,000.

Although they would welcome a major-label deal, they're happily chugging along on their own fuel. "We're making music from the heart, and people are responding," says Taylor. "You can't beat that."

For more information on Kurth & Taylor, call 615-833-5102 or check out their Web site, kurthandtaylor.com.

KNOCK ON WOOD: If you have a hankering for soulful blues/rock à la Bonnie Raitt, look no further than Beth Wood.

The Atlanta-based artist is playing clubs and colleges in support of her third self-made disc, "Late Night Radio." Like her previous efforts, "Wood Work" and "New Blood," this Don McCellister-produced collection is fueled by no-frills drawn lyrics that lean heavily on her knack for sharply drawn lyrics, taut melodies, and nimble guitar work.

"Late Night Radio" is now being featured in listening posts in all 300 Borders Books & Music stores nationwide. In addition, Wood will give several in-store performances at Borders outlets around the U.S.

For more details on the album and tour dates, visit Wood's Web site, bethwoodmusic.com, or E-mail her manager, Jesse Conn, at jconn@mindspring.com.



On April 29 2000

over 40,000 in attendance



and those who made it possible, especially the performers:

Albita, Kenny Aronoff, John Beasley, Garth Brooks, Mark Browne, Julie Cypher, Ellen DeGeneres, Laura Dern, Melissa Etheridge, Michael Feinstein, Tipper Gore, Anne Heche, Kristen Johnston, Chaka Khan, Nathan Lane, kd lang, George Michael, Kathy Najimy, Pet Shop Boys, The Perri Sisters, Tim Pierce, John Shanks, Rufus Wainwright

Bill Leopold
W.F. Leopold Management

BMI POP

3 AM

(2nd Award)
Rob Thomas
Brian Yale
Bildis, Inc.
EMI-Blackwood
Music, Inc.

ALL STAR

Greg Camp
Squish Moth Music
Warner-Tamerlane
Publishing Corp.

ALMOST GONE!

Shelly Peiken
Hidden Pun Music, Inc.
Sushi Too Music

AMAZED

Mary Green
Chris Lindsey
Aimee Mayo
Caravan Long Music
Publishing, Inc.
Golden Wheat Music
Silverkiss Music
Songs of Nashville
DreamWorks
Warner-Tamerlane
Publishing Corp.

AMERICAN WOMAN

Randy Bachman (SOCAN)
Burton Cummings
(SOCAN)
Jin Kale (SOCAN)
Garry Peterson (SOCAN)
Shillelagh America Music
Unichappell Music, Inc.

ANGEL

Sarah McLachlan (SOCAN)
Sony/ATV Songs LLC

ANYTHING BUT DOWN

Sheryl Crow
Old Crow Music
Warner-Tamerlane
Publishing Corp.

BABY, I NEED YOUR LOVING

(10th Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

BACK 2 GOOD

Rob Thomas
Bildis, Inc.
EMI-Blackwood Music,
Inc.

BLACK MAJIKON

EMI-Virgin Songs, Inc.



SONGWRITER OF THE YEAR

Shania Twain

FROM THIS MOMENT ON

(2nd Award)
Shania Twain
Loen Echo, Inc.
Universal-Songs of
PolyGram
International, Inc.

GENIE IN A BOTTLE

Pamela Sheyne (PMS)
Warner-Tamerlane
Publishing Corp.

GIVE ME FOREVER (LDG)

Carter Cathcart
James Ingram
Walter Junl Morrison
John Tesh
Cartertunes
Junl Morrison Songs
Teshmusic
Yah Mo Publishing Co

YOU MUST HAVE SPENT A LITTLE MORE TIME ON YOU

Evan Rogers
Carl Starkey
Bayou Beat Music
Songs of Universal, Inc.

I WILL REMEMBER YOU

Samus Egan
Sarah McLachlan (SOCAN)
Samus Egan Music
Sony/ATV Songs LLC

I'LL NEVER BREAK YOUR HEART

Albert Manzo
Eugene Wilde
Dujian Publishing
ECG Music Publishing
Zomba Songs, Inc.

I'M YOUR ANGEL

R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

IF YOU HAD MY LOVE

Fred Jenkins
Rodney Jerkins
Jennifer Lopez
Cory Rooney
Cori Tiffani Publishing
EMI-Blackwood
Music, Inc.
Ensign Music
Corporation

Fred Jenkins Publishing
Nuyorican Publishing
Rodney Jenkins
Productions, Inc.
Sony/ATV Songs LLC

THE DOWNTOWN

Travis Meeks
Scrogrow Music
Warner-Tamerlane
Publishing Corp.

EVERY MORNING

Richard Bean
Craig Cook
Stan Frazee
David Kahn
Murphy Kidges
Mark McGrath
Joseph Nichol
Rodney Shepard
Pablo Tellez
Alvin Zarate

CELEBRITY SKIN

Billy Corgan
Eric Erlandson
Courtney Love
Echo Echo Tunes
Mother May I Music

CRUEL SUMMER

Sara Dallin (PMS)
Slobhan Fahy (PAS)
Keren Woodward (PAS)
Warner-Tamerlane
Publishing Corp.

FATHER OF MINE

Art Alexakis
Greg Behrendt
Cristo Montoya
Commonpeople Music
Evergleam Music
Irving Music, Inc.
Montalups Music

GIVE UP

Andy Goldmark
New Nonpareil Music
Warner-Tamerlane
Publishing Corp.

INSIDE OUT

Max Collins
Tony Ferguson
Jon Siebels
Fale and Jaded Music
Less Than Zero Music
Southfield Road Music

IRIS

(2nd Award)
John Rzeznik
EMI-Virgin Songs, Inc.
Scrap Metal Music

IT'S NOT RIGHT BUT IT'S OKAY

Fred Jenkins
Rodney Jerkins
EMI-Blackwood
Music, Inc.
Ensign Music
Corporation
Fred Jenkins Publishing
Rodney Jenkins
Productions, Inc.

JUMPER

Kevin Cadogan
Brad Hargreaves
Stephan Jenkins
Arion Salazar
EMI-Blackwood
Music, Inc.
Three EB Publishing

GOT YOU (WHERE I WANT YOU)

James Book
Nick Lucero
Adam Paskowitz
Peter Perdichizzi
Chooch and Hooch Music
Ensign Music
Corporation

HEARTBREAK HOTEL

Karlin
Soulshock
EMI-Blackwood
Music, Inc.
Jungle Fever Music
Soulvillage Music

HEAVY

Ed Roland
Sugarfuzz Music
Warner-Tamerlane
Publishing Corp.

I DON'T WANT TO WAIT

(2nd Award)
Paula Cole
Ensign Music
Corporation
Hingface Music

AWARDS

PUBLISHER OF THE YEAR

EMI Music Publishing

LAST KISS

(2nd Award)
Wayne Cochran
Fort Knox Music, Inc.
Trio Music Co., Inc.

LET ME LET GO

Dennis Morgan
Little Shop of
Morgansongs

LIVIN' LA VIDA LOCA

Nobi "Draco" Rosa
A Phantom Vox Corp.
Warner-Tamerlane
Publishing Corp.

LULLABY

Shawn Mullins
EMI-Blackwood
Music, Inc.
Roadiecoole Music

MAN I FEEL LIKE A WOMAN

Shania Twain
Loon Echo, Inc.
Universal-Songs of

PolyGram
International, Inc.

ME

Paula Cole
Ensign Music
Corporation
Hingeback Music

MY FATHER'S EYES

(2nd Award)
Eric Clapton (PRS)
Unichappell Music, Inc.

MY FAVORITE MISTAKE

Sheryl Crow
Jeff Trott
Old Crow Music
Trottyoku Music
Warner-Tamerlane

Publishing Corp.

NEVER THERE

John McCrea
EMI-Blackwood
Music, Inc.
Stamen Music

NO SCRUBS

Kevin "Shekspere"
Briggs
Hitco Music
Pepper Drive Music
Warner-Tamerlane
Publishing Corp.

ONE

Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

PLEASE REMEMBER ME

Will Jennings
Blue Sky Rider Songs

PRETTY FLY (FOR A WHITE GUY)

Dexter Holland
Underachiever Music

REBEL WORLD

(2nd Award)
Bob Thomas
Bridges, Inc.
EMI-Blackwood
Music, Inc.

RECOVER YOUR SOUL

Elton John (PRS)
Warner-Tamerlane
Publishing Corp.

SAVE TONIGHT

Eagle-Eye Cherry
Warner-Tamerlane
Publishing Corp.

SCAR TISSUE

Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebutteblame
Music

SOMEDAY

Craig Bullock
Stan Frazier
David Kishne
Murphy Karges
Mark McGrath
Joseph Nichol
Rodney Sheppard
e Bigfoot Music
Gray's Look of Talent
Muhi
Warner-Tamerlane
Publishing Corp.

THEY DON'T KNOW

Jon B
Tim Kelley

Bob Robinson

Songs of Doin' Works

Spooky Socks Songz LLC

Time For Flyer Music

Vibeslect Publishing

Yab Yum Music

THIS KISS

(2nd Award)

Robin Lerner

Puckalecia Songs

Warner-Tamerlane
Publishing Corp.

TIME AFTER TIME

(2nd Award)

Cyndi Lauper

Reilla Music Corp.

TO LOVE YOU MORE

(2nd Award)

David Foster

One Four Three Music

peermusic ltd.

TORN

(2nd Award)

Anne Preven

Universal-Songs of

PolyGram
International, Inc.

Weetie Pie Music

SONG OF THE YEAR
Save Tonight
written by
Eagle-Eye Cherry

published by Warner-Tamerlane Publishing Corp

COLLEGE SONG OF THE YEAR

Pretty Fly (For A White Guy)

written by **Dexter Holland**
published by **Underachiever Music**

SHE'S SO HIGH

Til' Bachman (SOCAN)

EMI-Blackwood

Music, Inc.

SIMMER

Chil Bell

Paper Pig Publishing

Universal-Songs of

PolyGram
International, Inc.

SLIDE

EMI-Virgin Songs, Inc.

SMOOTH

Itaal Shur

Rob Dibble

Bridges, Inc.

EMI-Blackwood

Music, Inc.

Warner-Tamerlane

Publishing Corp.

THAT DON'T IMPRESS ME MUCH

Shania Twain

Loon Echo, Inc.

Universal-Songs of

PolyGram

International, Inc.

TRULY, MADLY, DEEPLY

(2nd Award)

Darren Hayes (APRA)

Daniel Jones (APRA)

EMI-Blackwood

Music, Inc.

WHAT'S THIS LIFE FOR

Scott Stapp

Mark Tremonti

Dwight Frye Music, Inc.

Tremonti Stapp Music

WHEN YOU BELIEVE

Kenneth "Babyface"

Edmonds

Songs of SKG

Universal-Songs of

PolyGram

International, Inc.

WHY I'M HERE

Doug Eldridge

Thomas Flowers

Ric Ivanovich

Fred Nelson, Jr.

Oleander Noise Music

Songs of Universal, Inc.

WILD WILD WOMEN

Kool Moe Dee

Zomba Songs, Inc.

WRITTEN IN THE STARS

Elton John (PRS)

Tim Rice (PRS)

Sixty Four Squares

Music, Inc., Inc.

Warner-Tamerlane

Publishing Corp.

Wonderland Music

Company, Inc.

YOU'RE STILL THE ONE

(2nd Award)

Shania Twain

Loon Echo, Inc.

Universal-Songs of

PolyGram

International, Inc.

YOU'VE GOT A WAY

Shania Twain

Loon Echo, Inc.

Universal-Songs of

PolyGram

International, Inc.

YOU'VE LOST THAT LOVING FEELIN'

(14th Award)

Barry Mann

Phil Spector

Cynthia Weil

ABKCO Music, Inc.

Mother Bertha

Music, Inc.

Screen Gems-EMI

Music, Inc.



as performed by
The Offspring

BMI
VISIT US AT BMI.COM

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEK ON CHART
10	2	
2	4	6
11	15	34
5	5	3
5	7	58
5	9	41
17	17	5
10	13	32
11	NEW	1
12	8	2
13	14	6
14	11	5
15	19	4
16	21	5
17	22	20
18	16	33
19	20	50
20	12	2
21	2	2
22	23	2
23	31	62
24	24	11
25	RE-ENTRY	MARCO ANTONIO SOLIS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MUSICA MERCHANTS AND INTERNET SALES REPORTS COLLECTED BY SPINNERS AND PROVIDED BY SoundScan®

MAY 27, 2000

PRINTED & NUMBER OF COPIES SHIPPED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD

NO. 1

BORN FOR YOU

THE MAN WHO

MOUNTAIN HIGH...VALLEY LOW

ENTRE TUS BRAZOS

WISCONSIN DEATH TRIP

SYSTEM OF A DOWN

THE SICKNESS

WHO NEEDS PICTURES

YES!

YOU WON'T EVER BE LONELY

VESTAL FRIENDS

HOKU

WESTLIFE

S CLUB 7

SWIMMING IN CHAMPAGNE

FENIX TX

SPIRITUAL LOVE

SKIN DEEP

TATTOOS & SCARS

ALL HANDS ON THE BAD ONE

WHITE PEPPER

THUG WALKIN'

SONICLOUD

MTV UNPLUGGED

TROZOS DE MI ALMA

KATHIE LEE GIFFORD ON THE LAMB 151 (SYNTH/POP) 111.98 (EQ/16.98)

TRAVIS (INDEPENDENT) 621 (SOUL/PC) 111.98 (EQ/16.98)

YOLANDA ALMOS (EXPLORA) 624 (R&B/EKG) 110.96 (EQ/16.98)

ALEJANDRO FERNANDEZ 625 (COUNTRY) 110.95 (EQ/16.98)

STATIC-X ♫ (WARNER BROS.) 42721 (EDM/EDM) 110.95 (EQ/16.98)

SYSTEM OF A DOWN ♫ (AMERICAN COLUMBIA/MARVEL) 110.95 (EQ/16.98)

DISTURBED (GANT) 24720 (WARNER BROS.) 7 (7.94) 116.98

BRAD PAISLEY ♫ (RIOTTA NASHVILLE) 18871 (EDM/EDM) 110.95 (EQ/16.98)

CHAD BROCK (WARNER BROS./NASHVILLE) 18871 (EDM/EDM) 110.95 (EQ/16.98)

ANDY GRIGG (RAO/NASHVILLE) 67956 (EDM/EDM) 110.56 (EQ/16.98)

VESTAL GOODMAN (POLYGRAM) 2056 (EDM/EDM) 111.95 (EQ/16.98)

HOKU (GEffen) 4906 (EQ/EDM) 111.95 (EQ/16.98)

WESTLIFE (ARISTA) 14421 (EDM/EDM) 111.95 (EQ/16.98)

S CLUB 7 (POYNTOR 543) (INTERSCOPE) 111.95 (EQ/16.98)

ERIC HEATHROW (MERCURY/NASHVILLE) 17012 (EDM/EDM) 110.96 (EQ/16.98)

FNIX TX (TRIVIUM) 11201 (3MC/EDM) 98 (9.98) 116.98

TRIN-I-TEE 5.7 # 8 RITE 9035 (INTERSCOPE) 111.95 (EQ/16.98)

SOLE (DREAMWORKS) 11215 (INTERSCOPE) 111.95 (EQ/16.98)

MONTGOMERY GENTRY ♫ (COLUMBIA/RED BARN) 10505 (EQ/16.98)

SELEATOR-KINNEY (KILL ROCK STARS) 3602 (EDM/EDM) 111.95 (EQ/16.98)

WEEN (EXPLORA) 62474 (PRESSES) 111.95 (EQ/16.98)

YING YANG TWINS (COLPARK) 10505 (EQ/16.98)

SONICLOUD (GLOBE) 2002 (EDM/EDM) 110.95 (EQ/16.98)

SHAKIRA (SONY DISCO) 43373 (EDM/EDM) 110.95 (EQ/16.98)

MARCO ANTONIO SOLIS ♫ (ONOVA) 0516 (EDM/EDM) 110.95 (EQ/16.98)

RE-ENTRY (WARNER BROS./NASHVILLE) 18871 (EDM/EDM) 110.95 (EQ/16.98)

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an artist reaches this level, the album and the artist's subsequent albums are immediately eligible for induction into the Heatseekers Hall of Fame. © 2000, Billboard/SPI Communications.

Albums with the greatest sales gains. © 2000, Billboard/SPI Communications.

RE-ENTRY (WARNER BROS./NASHVILLE) 18871 (EDM/EDM) 110.95 (EQ/16.98)

CRYSTAL LEWIS (METRO ONE/WORLD) 4906 (EQ/EDM) 111.95 (EQ/16.98)

JOAN SEBASTIAN (MUSICA/MARVEL) 12904 (COUNTRY) 110.95 (EQ/16.98)

SECRETOS DE AMOR (EMI MUSICA) 12904 (COUNTRY) 110.95 (EQ/16.98)

CHRISTIAN CASTRO ♫ (ARLOA) 66275 (LATIN) 110.95 (EQ/16.98)

SPLENDIER (COLUMBIAM) 9914 (COUNTRY) 110.95 (EQ/16.98)

WILDFIRE (DREAMWORKS) 110.95 (EQ/16.98)

DWAYNE WIGGINS (MOTOWN) 15758 (SOUL/INTERSCOPE) 110.95 (EQ/16.98)

HEATHER WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR 16074 (COUNTRY) 110.95 (EQ/16.98)

SHELBY LYNN (SOUND) 516177 (EDM/EDM) 110.95 (EQ/16.98)

FERNANDO ORTEGA (MAYNARD) 63108 (EDM/EDM) 111.95 (EQ/16.98)

AHLA QUINTANILLA Y LOS KUMBIA KINGS △ (EMI LATIN) 919 (EQ/16.98)

THE WILKINSONS (Giant) 14576 (MARMALADE) 110.95 (EQ/16.98)

SUPERGRASS (PARADISE/INTERSCOPE) 110.95 (EQ/16.98)

JESSICA ANDREWS (DREAMWORKS) 16024 (INTERSCOPE) 110.95 (EQ/16.98)

INDIGOGENOUS (PACHYCURE) 12 (EQ/16.98)

DIDHO (ARISTA) 1925 (EDM/EDM) 110.95 (EQ/16.98)

ANTHONY KRANZBACH/TINHAWAR WRIGHT (HORIZON) 1207 (EQ/16.98)

AUDRIA MC DONALD (INTERSCOPE) 110.95 (EQ/16.98)

PASSION WORKSHOP BAND (TIME) 511 (GOSPEL) 110.95 (EQ/16.98)

CAKE KOZ (CAPitol) 91945 (EDM/EDM) 110.95 (EQ/16.98)

METHRONE (CLAWTON) 2200 (EDM/EDM) 110.95 (EQ/16.98)

GROOVE ARMADA (JIVE) 41683 (JIVE) 116 (EQ/16.98)

NOBODY'S ANGEL (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

NOBODY'S ANGEL (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

NO ANGEL (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

THE IRISH TENORS (VIRGIN) 110.95 (EQ/16.98)

HOW GLORY GOES (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

PASSION: THE ROAD TO ONE DAY (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

THE DANCE (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

MY LIFE (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

VERTIGO (HOLLYWOOD) 162184 (EDM/EDM) 110.95 (EQ/16.98)

NOBODY'S ANGEL (HOLLYWOOD)

**The following artists have gone out of their way
to keep Musicians' Assistance Program alive.
We thank them for their generosity.**

*Herb Alpert, Mary J. Blige, Michael Brecker, Meredith Brooks,
Jeff Buckley, Chuck D, Peter Case, Eric Clapton, Natalie Cole,
Buddy Collette, David Crosby, The Dixie Chicks, John Doe, Double
Trouble, Steve Earle, Everclear, Perry Farrell, Bob Forrest,
Emmylou Harris, Lauryn Hill, Dr. John, Quincy Jones, Kiss, Gary
LeMel, Long Beach Dub All Stars, Courtney Love, The Manhattan
Transfer, Branford Marsalis, Sarah McLachlan, Lorrie Morgan,
Chuck Negron, Ivan Neville, No Doubt, Bonnie Raitt, Sue Raney,
Kenny Rankin, Red Hot Chili Peppers, Santana, Scatman John,
Jack Sheldon, Stone Temple Pilots, Jimmie Vaughan, Eddie Vedder,
Mike Watt, Paul Williams, Victoria Williams.*

MAP saves lives. MAP needs your help.



Alcohol and drug treatment for the music industry.

888-MAP-MAP1 www.map2000.org

Thank you Billboard for donating this space.

Reviews & Previews

(Continued from preceding page)

Basically, Big House is big fun, and all these songs need to be heard. Here's hoping.

WORLD MUSIC

ZULU HEARTBEAT
Mamlang
New World Music 479

Despite the fact that every song on this album is sung in Zulu or Sotho or both (except for one cover of "Hotel California"), "Mamlang" is a wonderful listening experience. Composer/keyboards/programmer Simon Zagerla-kh Thomas, inspired by the melodic styles of South African music, has assembled an ensemble of musicians whose voices add to his own. The singer—Julia Mathanina, David and Ruby Serame, and Joe Legwabe—also contribute as lyricists, collaborators, and Zaggerla-kh Thomas' own refined take on the pastiche. Tunes about the AIDS epidemic, the new spirit of South Africa, the ethic of sharing and hospitality, and a tribute to the heroes who fought a apartheid regime are all here in Mamlang. The groove and the melodic blending of voices is gentle and soothing, though the power of these singers ripples beneath the surface of the tunes. Zulu Heartbeat will, with good reason, bring to mind the musical grace and evocative melodic vistas of Ladysmith Black Mambazo.

C CLASSICAL

★ HANS WERNER HENZE: Piano Concerto No. 2, *Tellemanniana*

Rolf Pfeiffer, piano; Northwest German Philharmonic, Gerhard Marcks
recording: Teldec, 1990, 2 CDs

CPO 999-322

One of the greatest living composers, the 74-year-old Hans Werner Henze continues to push the envelope of expressionism to the extreme. In other words, unlike many postwar composers, he can do open-hearted lyrical and emotional vocalism at a slightly more excitable pace, and they have the benefit of a widespread modern recording. "*Tellemanniana*," the accompanying work, is Henze's great contribution to the composer G.F. Telemann, J.S. Bach's most famous contemporary. Grave and sweet by turns, "*Tellemanniana*" demonstrates Henze's ability to create a glittering whole of disparate fragments, like an alchemist divining gold. Distributed by NHH.

CONTEMPORARY CHRISTIAN

★ CRYSTAL LEWIS

Fearless
producer: Brian Ray

Mete 1 Music 819

Crystal Lewis' Dove Award for female vocalist of the year, Crystal Lewis possesses an enviable set of pipes. And when that vocal passion connects with the right material, as it does on "Fearless," the fireworks are impressive. The rock-flavored pop on this track, Lewis' 16th album, show an artist in peak form. Enlisting the help of friends like Kirk Franklin (who penned the stellar cut "I Still Believe"), Lewis delivers one of the best albums of the year.

The production kicks off with the giddy growling "Reach Out," penned by Lewis and producer Ray.

"Trust Me" is a beautiful ballad about

leaving to the Lord. Other high-

lights on the album are "Kiss & Tell," "I Will Go," and "My Friend." Lewis' voice is a rare jewel that shimmers and shines throughout this stunning album.

GOSPEL

★ SLIM & THE SUPREME ANGELS

Bald Man

PRODUCERS: Howard "Slim" Hunt, James Butard, Jerry Peters
MCG 1018

Supreme quartet patriarchs Slim & the Supreme Angels continue to defy the hands of time on this knockout offering that stands as a landmark in their 30-plus-year recording career. The Rev.

Hunt, aka "Slim," has a voice as powerful enough to move the most solid and rattle-raff. It's also edged with just enough grit to bear apt testimony to the millions of miles he's traveled down the gospel road. Just as the Supreme Angels have done over the years, which has made them greater.

The album's title song—co-written by Hunt and group member Greg Kelly—combines reverence with a maddeningly chorused and harmonized earworm that's hard to shake, but will always be an enduring gospel classic.

The Angels' coo, coo, wail, and rock as hard and steady as ever. Anyone wondering whatever happened to the serious, straight-ahead, rocking five-piece need look no further.

It's the real thing.

NEW AGE

★ PATRICK LEONARD

River

producer: Patrick Leonard

Universal 5601

Patrick Leonard has written songs with Madonna and toured with the Jacksons, but none of that prepares you for the music of "Rivers," except, perhaps, its tunefulness. On this pastoral lullaby, Leonard has created a bit of that George Winston folksy thing, leavened by a touch of jazz harmony but not enough to get in the way.

The concept for "Rivers" is drawn from the life of a fisherman trying to catch Montana. Leonard goes beyond the clichés of musical "postcard" that populate gift stores. Bassist John Patitucci, cellist Sacchi Pattiucchi, and percussionist Luke Conio join Leonard as he creates a pastoral landscape in the opening flight of "The Slough" and the open spaces of "Floating With Amos," responding with chamber-like sensitivity.

Packaged as a "CD+Book" with a 16-page book of lyrics, "Rivers" is that dusty find at the back of an antique store that takes you into a quiet, gender world.

★ VAS

In the Garden of Souls

producer: Greg Eric Ains

Universal 5602

Born in India, Vas, in India, and singing in a dialect that posits an imaginary voice between those cultures, Azam Ali fronts Vas, a Los Angeles-based band that takes its name from the sari-wore "Vas" who sang the Indian classical vocal tunes to mine an exotic vein of trans-cultural vocalise, first tracked by Lisa Gerrard and David Can Dance. In creating a music that's part ritual chant, part rock, Ali and his band play the personal sense, draw inspiration from the graceful hymns of Abbas Hildegard von Bingen, the melancholy rapturous songs of India, the ancient spiritual traditions of the Far East.

Vas has been born on a landscape of plaintive pastoral counterpoint from cellist Cameron Stone and percussion from Greg Ellis, whose propulsive rhythms are driven by adu drums, tabla, dholki, and tabla.

With "In the Garden of Souls," Vas harvests a music of the most delicious delirium.

—CHRIS COOPER, *Entertainment Weekly*, New York City

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

—JOHN D'ONOFRIO, *Entertainment Weekly*, New York City

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

—JOHN D'ONOFRIO, *Entertainment Weekly*, New York City

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

With a mix of traditional and contemporary instruments, Vas' music is a cross-cultural fusion that's as lyrical as it is rhythmic.

Reviews & Previews

SPOTLIGHT



SANTANA FEATURING EVERLAST Put Your Lights On (4:03)

PRODUCERS, Dame Ronne, John Gamble, the Stimulated Sunnies
WRITER, Shelly
PERFORMER, one more time/Beyoncé Music, ASCAP
Artist 3835 (CD preno)

When first released in September 1999 as the rock radio follow-up to "Smooth," the self-titled, founding Everlast (aka Eric Schreiber) and rhymer in guitar guitars garnered decent airplay on both the modern and mainstream sides of the rock coin. But after the further success of "Smooth" and the release of his second album, "I Hold" single "Maria Maria"—not to mention the fact that this cut won a Grammy for best rock performance by a duo/group—ever more artists saw fit to give "Put Your Lights On" a spin at top 40, modern adult, and adult top 40. And what's not to work here? Santana can currently do no wrong, and this edgy anthemic possesses the same left-of-center feel that made the rest of singles sold so fresh. Everlast's moody, low-key vocal scratches the soul like sandpaper, a wonderful complement to Carlos Santana's moody lead. The guitars, bass, drums, congas and percussion, there's a great quote in the promo CD from Everlast that says it all: "Straight-ahead pop music won't pull out of your record sleeve. 25 years from now because there's a new one." It's made for teenage girls. There's nothing wrong with that, but teenage girls grow up. And then they go buy Santana records. This is one classy number that will make record buyers and listeners alike, furthering the Billboard Century Award winner's timeless appeal.

(Continued from preceding page)
comes from a voice with a proven track record at country radio—a voice that deserves to be heard again.

CHELY WRIGHT She Went Out For Cigarettes (4:12)

PRODUCERS, Tony Brown, Bushy Carson, Nano Wilson
WRITERS, R. Gaines, J. McIntrye
PUBLISHERS, Grand Music/Hanuman Command Music, BMG

MCA 02033 (CD, cassette)
With her recent Country Music nomination and increased visibility, Cheley Wright stands poised to advance up the career ladder. What she needs is a strong song, and this poignant ballad could be the right vehicle.

She has long been enough of a stay-at-home relationship. She leaves one day to go out for cigarettes and just keeps going. It's a sad commentary on the deteriorated state of her relationship that the guy she's left behind has to hold a job and hold a meal around for dinner. It's a solid song, and Wright turns in an affecting performance. She possesses a voice that can effectively combine a world-worn strength and vulnerability into a touching performance. That quality carries well on this set. At the time, Country programmers should find this easy to add to the airwaves.

SPOTLIGHT



PATTY LOVELESS That's The Kind Of Mood I'm In (3:34)

PRODUCER, Emery Jordy Jr.
WRITERS, R. Gaines, T. Hefcet, G. Gordon

PUBLISHERS, BMI Broadcast/EMI Music/Tony Gordon Music/Universal Music/Universal Music/Demarest Stern Music, BMG

Epic 12745 (CD preno)

It's a better day at radio whenever country star Patty Loveless serves up new material. The first single and title track from her upcoming Epic album, "That's The Kind Of Mood I'm In," conjures up just the kind of feel-good, sing-along vibrancy of one of her previous hits. It's country to the core—with fiddles, steel guitar, and other signature elements—and Loveless holds true to her roots, while showing off some absolute no-brainers at radio. This one couldn't be more straightforward: Things have become a little routine in a relationship, and now it's time to "go somewhere, somewhere we've heard all the stories, where we can just sit down and talk." Get a wake-up call about 3 p.m.: That's the kind of mood I'm in." It's perfectly timed for the warm, sunny days of summer. Was until lately, get a taste of what's to come. If they're throwing their arms into the air and shaking with glee. Welcome back, Patty. Ahrya's pleasure.

ROCK

+ KOTTONWORM KINGZ FEATURING JACK CRISHMAN OF TSOL & CORPORATE AVENGER

Patent Pez (3:53)

PRODUCERS, Brad Ostby X, Kurnaghi
WRITERS, S. Xavier, McHurt, Miller, TSOL
PUBLISHERS, Farm Board Music, BMG, Commodity Legacy, Metalman 2000 2004 (CD preno)

Riding the current white boy/rock/rap wave, proud stoners KottonWorm Kingz (get the name?) and the hard-core button with this hard-hitting, earthy north-of-the-border band will have young men reknocking more pent-up energy than their nuclear power plant. The rapid-fire delivery of songwriter/producer and self-proclaimed punk rockers Kingz and McHurt are determined to impress he hasn't burst by the final shout-out. Heading to mainstream and modern rock stations, this edgy, frantically paced cut definitely has the mettle and the message to entice the bull in audience out there that likes to feel emotional boundaries to the limit. Goo... .

DANCE

EFFEL 65 Move Your Body (4:08)

PRODUCERS, Linda, Poole
WRITERS, Caspero, Lubian, Moreno, Mariano, Garza, Gauvin
PUBLISHERS, Caspero/Billboard/Billboard Corp.

BMG 2007 (CD preno)

Following the worldwide success of the ear-splitting disc/electronic "Blue (Da Ba Dee)," this Italian act dishes out another delicious moment from its multi-platinum catalog of "party songs." The group—whose firm EFFEL 65's status as able dance-hall producers, thanks to this song's catchy melody, addictive phratic redundancy, and the familiar, computerized voice of the trio's Jeff—has already a huge No. 1 hit overseas, though this electronic wonder could move audiences right to their radios.

SPOTLIGHT



JESSICA SIMPSON I Think I'm In Love With You (3:35)

PRODUCER, Carl Money

WRITERS, C. Money, J. Simpson

PUBLISHERS, Carl Money/Cut Music/Universal Music/Demarest Stern Music, BMG

Epic 12745 (CD preno)

It's a better day at radio whenever country star Jessica Simpson serves up new material. The first single and title track from her upcoming Epic album, "I Think I'm In," conjures up just the kind of feel-good, sing-along vibrancy of one of her previous hits. It's country to the core—with fiddles, steel guitar, and other signature elements—and Loveless holds true to her roots, while showing off some absolute no-brainers at radio. This one couldn't be more straightforward: Things have become a little routine in a relationship, and now it's time to "go somewhere, somewhere we've heard all the stories, where we can just sit down and talk." Get a wake-up call about 3 p.m.: That's the kind of mood I'm in." It's perfectly timed for the warm, sunny days of summer. Was until lately, get a taste of what's to come. If they're throwing their arms into the air and shaking with glee. Welcome back, Patty. Ahrya's pleasure.

R&P

CAPT FEATURING NOKIO, Thye Loi (4:02)

PRODUCERS, Kenya "Fave Honey" Mater

WRITERS, L. Smith, K. Miller

PUBLISHERS, Farm Board Music, BMG, Commodity Legacy, Metalman 2000 2004 (CD preno)

The legendary Motown label looks to once again get the hip-hop game on board with Capt. Feat's "Thye Loi." Set in Chicago in the 19th century to gain a hip-hop credibility with his debut single, "They Lov Da." The 22-year-old has already garnered a lot of buzz in the industry, specifically surrounding his single "Thye Loi" and "Thye Loi & Willy," which also appears on the "Restaurant" soundtrack. This intense number, accented by haunting organs and bells, also features NOKIO's Nakio taking a turn as a hard-core MC on "They Lov Da." The song is a cut-and-set piece.

The Eyes Of A Dog: Radio should pick up quickly on the single, as it has all the makings of a rap hit. But the Motown sound aims to continue on into the new millennium.

For the Record

A review of a book by Eric Alterman called "It Ain't No Sin To Be Glad You're Alive: The Promise Of Bruce Springsteen" in the May 20 issue of Billboard displayed the wrong cover. The correct cover art is shown here.

ON STAGE

THE SONG OF SONGS

Written and directed by Daniel Goldstein
Music by Michael Friedman
Staged by Michael Friedman
Greenwich Street Theatre, New York

the Bible's most intimate passages—rife with images of leaping gazelles, lush gardens, and lilies in bloom—the script gains both universality and emotional depth.

Telling religious stories onstage is a tricky business. Last year's off-Broadway Paul Rudd comedy "The Most Fabulous Story Ever Told" was an effectively hilarious sendup of the Biblical bunch, though. Friedman's approach wouldn't suit Aleichem's tone. "The Song Of Songs" wisely avoids the temptation to focus on humor; while some of the banter—notably between Shimek's parents—elicits chuckles, the overall tone is appropriately romantic.

For their part, the performers have deftly avoided the pitfall of going too far the other way. Last winter's off-off-Broadway revival of Sholem Aleichem's Yiddish play "God Of Vengeance" was so faithfully忠于 the original script that it lost its resonance for modern audiences amid the *Shuruppach Dang* of times past. By not overestimating its own gravity, "The Song Of Songs" still seems relevant, despite telling a century-old tale based on an ancient text.

Writer/director Daniel Goldstein keeps the pace brisk in this intermissionless production, and makes effective use of David Korin's sparse but versatile set, in which bare planks of wood somehow become a forest, a stream, or a hill. The performers play their parts well, especially Michael Hause as Shimek, whose movements betray earnest affection and pain without ever seeming forced or overdone.

Michael Friedman's music, however, comes up short. Snippets of prayers and chanted Bible verses pepper the script, but these strains could be more fully developed. And more of the story could actually be told directly through song. Moreover, the orchestration isn't quite right. A flute and acoustic guitar make up the bulk of the instrumentation, creating thin and folky sounds, whereas a clarinet and accordion might have evoked the shtetl in a fuller, more authentic manner. But then, perhaps musicals don't always need to stay true to authenticity. After all, Jesus probably didn't really rock to the jangle of electric guitars, superstar or not.

WAYNE HOFFMAN



Instrumental Anthem. Saxophonist Mike Phillips, right, recently played the national anthem before a Los Angeles Lakers game at the Staples Center. The Hidden Beach/Epic artist caught up with Lakey Glen Rice after the team's victory over the Indiana Pacers.

Busta Rhymes Unleashes 'Anarchy'

Elektra Artist Juggles New Album, Movies, Clothing Line

BY RASHAUN HALL

NEW YORK—Trying to set up an interview with Busta Rhymes is like harnessing chaos—an especially apt description given the impending release of his fourth solo album, "Anarchy," on Elektra. The set bows nationally and internationally on June 20.

While preparing to promote his new album, Rhymes is juggling a burgeoning film career (in addition to one in

"Finding Forrester" starring Sean Connery, he co-stars alongside Samuel L. Jackson in this summer's remake of "Shaft"), a growing clothing line (Bushi

Designs), endorsement deals (Mountain Dew), and his own label (Flipnode Entertainment).

"I'm trying to capitalize on all of this while my Duracell is on charge and I'm strong enough to do all of this at the same time," says Rhymes from his trailer on the "Finding Forrester" set.

Rhymes' new 21-track album features production by Swizz Beatz, DJ Scratch, and Jay Dee, among others.

"'Anarchy' was the best title to describe the music's intensity," says Rhymes. "This album feels a little more extreme from a personal standpoint as opposed to any of my other joints, because I'm in a place now where I'm uncomfortable enough to express that level of my creative ability."

Their comfort level is evident in Rhymes' biographical "How Much We Grew." The song, produced by Shok,

takes listeners from Rhymes' birth to his current rap star status.

"It was one of the easiest to write because it's a feel-good song," says Rhymes, who is published by T'Zah's Music/Warner-Cheppell (BMI). "It looks back at the struggle that was so worth going through because of how rewarding it is today and how much I've been able."

Rhymes' album also incorporates the audience as part of the music, including a lot of what the rapper describes as "call-and-response and sing-along joints." Listen single "Get Out" is a

BUSTA RHymes



prime example.

"When I heard the beat, it sounded just like Walt Disney to me," says Rhymes about the noncommercial single that went to radio May 8. "It's universal, so everybody—regardless of what language you speak—can identify.

(Continued on page 25)

Producer Jermaine Dupri Keeping Busy With 1st Soundtrack, Lil Bow Wow, Usher

THROW MOMMA, ON THE SOUNDTRACK: Platinum hit man Jermaine Dupri (Usher, Da Brat, Kris Kross) is so busy producing upcoming projects with 13-year-old protégé Lil Bow Wow and Usher that he's not sure when he'll get in the studio to record the slated follow-up to his 1998 solo debut, "Life In 1472." "I want to make my record, but I've got to find time to get in the studio. Lil Bow Wow's [So So Def/Columbia] coming Sept. 5, and I'm finishing Usher's new album. It's kind of hard to be an artist when you love being a producer."

Then there's the imminent release of his first soundtrack, "Big Momma's House." The Martin Lawrence/Nia Long starring film bows June 2 from 20th Century Fox/Regency Enterprises, while the So So Def/Sony Music Soundtracks album arrives May 30. The 14-track set features, among others, Missy Elliott, Da Brat, Jagged Edge, Blaque, Marc Nelson, Kurupt, Destiny's Child, Lil Bow Wow, and Restless/G Funk newcomer Jessica. The first single is "I've Got To Have It" with Dupri, Nas, and Monica. Second single "What I Gonna Do To You" marks the debut of former Xscape member Kandi.

Given that the movie is set in the South, Dupri says, "What I tried to do was make sure that every person on the soundtrack came from the South or was on a track with someone who had something to do with the South." As far as producing his first soundtrack (produced with Michael Mauldin), Dupri says it was just a matter of putting "together a wish list knowing you have a certain amount of money to work with. That was easy. The work was in finding artists who weren't trying to break my bank," he says, laughing.

With Lil Bow Wow, Dupri hopes to duplicate his Kris Kross success. "It's been nine years since Kris Kross," he says, "and this little guy's mind is almost twice the speed of Kris Kross when they were that age. There's a void right now: 11- to 15-year-old black girls don't have anyone on the R&B side to call their own. And I think with Lil Bow Wow I can do it again."

'TOON TIME: When Lil Bow Wow debuts this fall, he'll join a growing R&B teen singer contingent that also includes Freeword/Capitol's Sammie and Diva One/DreamWorks' N-Toon, whose first album, "Toon Time," features the sweet radio single "Ready." (For the old-schoolers out there, the catchy hook is reminiscent of Shirley Ellis' "Name Game.")



by Gail Mitchell

Gail Mitchell

1982-87 "Echo Park: The MC" and 1988-present "Echo Park: Hip-Hop Is Taking Over". Notes Coach, "It's important to Kelly and me that we encapsulate our culture for all hip-hop fans around the world. This has become a love passion. We've honed our research tradition for the last millennium." Named after the Bronx, where the breakbeat concept flourished, the play features 20 cast members, including narrators/hip-hop pioneers Kurtis Blow and DJ Hollywood. Promoting the show via park jams done in old-school style, Coach and Scott hope to tour the play nationally beginning in the fourth quarter. As a result of interest in the project, Echo Park Records has been created, with Coach noting that a play-inspired soundtrack is also being planned.

RAP THE VOTE. At a press conference scheduled for May 31, Russell Simmons will join Rock the Vote, social activist Al Sharpton, and others in launching Rap the Vote 2000, an initiative aimed at drawing thousands of young people across the country into the voting booths. "Register. Vote. Represent" is the campaign slogan. With his highly anticipated 360HipHop.com Web site, which launches in June, Simmons will stage political forums and fund-raising events.

Assistance in preparing this column was provided by Marci Kenon.

BET Bash Celebrates 20 Years

LOS ANGELES—Black Entertainment Television (BET) celebrated its 20th anniversary with a star-studded bash May 6 in Las Vegas at the Jubilee Theatre inside Bally's Hotel and Casino.

The live two-hour telecast—produced by Cassette Productions—featuring tributes to Kenneth "Babyface" Edmonds and Stevie Wonder, as well as performances by LL Cool J, Mary J. Blige, Luther Vandross, Sisqó, Gerald Levert, Kelly Price, Brian McKnight, and others. BET will re-televise the special 9-11 p.m. EDT on May 18.



Kenneth "Babyface" Edmonds poses with his lifetime achievement award at the 20th anniversary gala.



BET CEO Robert Johnson and president/COO Debra Lee flank Stevie Wonder, whose career was the focus of a special salute.



Def Jam's LL Cool J opened the anniversary party and fielded questions afterward.



BET founder/CEO Robert Johnson, left, and Christian Dior share camera time with telecast host Jamie Foxx.

Columbia Ignites Mr. Nitro's Debut Set

DO THE HUSTLE: "You've got to work hard at whatever you do," says Mr. Nitro, the Oklahoma City-based rapper and label owner whose debut album, "Hustlin' Pays," drops May 30 on Nitro Entertainment/Columbia Records. "Whether it's on a football field or basketball court, you've got to hustle to make it happen."

The 24-year-old first record deal. But Mr. Nitro theorized that the earlier label didn't understand the music and didn't know how to promote it. "When you look at the map, we are directly in the middle," he points out. "Our music is a gumbo because we have North, South, West, and East influences. You might have a guy who loves the Roots and Wu-Tang Clan living next door to a guy who doesn't



by Marci Kenon

listen to anything but Ice Cube and Dr. Dre. The music is related to something, but it's different."

Like other acts who are creating buzzes within their regions and attracting major-label attention, Mr. Nitro signed with a major—Columbia—and feels the new situation will net different results. "I'm in the driver's seat," he declares of his plans for independent self-promotion. "I'm

driving their machine. We plan to hit [the public] like the older bands: Go from city to city and promote the hell out of it. Do the most phenomenal show people have ever seen. Go to schools, churches, seminars, and PTA meetings."

Mr. Nitro's clique is known in the Midwest for its stage stage presence. "Rap is not here to stay walk onstage with a black backpack, jump around, and holler for a minute," he says. "I come from the show era. The Jackson 5 blew my mind. So did Run-D.M.C. and LL Cool J. Will Smith is a pioneer, and he is cold. We've got to have visuals. I want to go back to having stage props such as castles, candles, and explosions—all the things that make you go to a circus, the fair, or a phenomenal Broadway show."

THE DIRTY NORTH: On Tuesday (23) Ronlan Entertainment/K-tel releases "DenGee Livin'," the debut album from Bay Area rap den DenGee, consisting of DenFen (aka Alvin Thomas) and G-Nutt (aka Greg Brown).

"We're working together up here in the Bay Area," G-Nutt says. "We're one of a few acts under one umbrella [Ronlan], with others in development. That's very different [from the rap scene] out here, because usually everybody tries to do their own thing."

The first single, "VIP Status," features female labelmate Shil-E and made its world debut April 10 on KMLE San Francisco.

Den-Fen and G-Nutt stress that having a unique identity is paramount in the Northern California rap scene. "It's not like you have two Biggies or two 2Pac's," G-Nutt explains. "We strive to be different." The DenGee duo says its music can be described as funk mixers and club DJs.

Even without the negligible number of sales points provided by the 12-inch, Thomas would have made it into the coveted position based solely on radio airplay. He is not the only one making great moves. Arista has also

made some noise on the chart scene, as the label has held the No. 1 position

for eight weeks with three different acts: **Santana** (three weeks), **Toni Braxton** (four weeks), and now Thomas with his first week atop the page.

The last label to do so was also Arista, during a 15-week reign accomplished by **Whitney Houston**, **Monica**, and **Mary J. Blige** from November 1995 through March 1996. No single label has ever had more than three back-to-back No. 1's on this chart. With a fourth artist, **Donell Jones**, moving 8-5 this issue, who knows whether Arista will break its own record?

COUNTRY LIVING: "Hot S**t Country Grammar" (Fo'Real/Universal) is Nelly's in this issue's Greatest Gainer/Sales at No. 17 on Hot R&B/Hip-Hop Singles & Tracks, but that is not the best part of the story.

This single is an illustration of perseverance. It was first released to radio last November so it would be around for the holidays. Then Universal began actively working the single at radio and retail in February. Since Nelly is from St. Louis, Universal picked that as the home market and spread the music from there. The result is a top 20 single on the chart. The game plan was much like what Universal did with **Juvenile**, who has had 10 singles on this chart and two platinum albums. The label started small, took its time, and got it right.

ROLLING A SPLIT: "How We Roll" (Jade/Doc Hollywood/Home Bass) by **90 Boyz** Featuring D.T. The Incredible Hulk is at both No. 26 and No. 29 on the Hot Rap Singles chart. We made a mistake, you say? No—the answer is a lesson in independent distribution. When "Roll" was first released, it was an independent single available for retail sale. Then, it took off and became a big radio/retail record through Doc Hollywood/Home Bass. Once this occurred, Interserve decided to distribute the single and sold it to the major labels. The result? The 90 Boyz label joined in, it took retail, and the product already available at retail from the independent channel, and SoundScan cannot merge two different bar codes as one single. Since the sales-based Hot Rap Singles chart is based on SoundScan data, we have to keep them separate on the chart.

This seems to be a trend lately. It also is occurring with "Bounce" (Major Turnout/Sound of Atlanta/Universal) by **Miracle**, "How" (Taylor Made/Interscope) by **J.T. Taylor**, and "Loving Each Other For Life" (Claytown/Capital) by **Methrone**.

Hot Rap Singles™

COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	% CHG.	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	3	12	1 NO. 1/GREATEST GAINER	NELLY
				(HOT S**T) COUNTRY GRAMMAR	FO'REAL/UNIVERSAL
2	1	1	8	2 WOBBLE WOBBLE	504 BOYZ
3	3	2	14	3 WHISTLE WHILE YOU WORK	YING YANG TWINS
4	7	3	1	4 ONE FOUR LOVE PT. 1	HIP HOP FOR RESPECT
5	6	4	17	5 BOUNCE	MIRACLE
6	5	8	1	6 I LIKE DENICE GIRL	LIL JON & THE EAST SIDE BOYZ
7	7	6	28	7 HOT BOYZ A	MISSY MIZZY/MONSTER/EJIGGY FEATURING LEAD & TIP
8	14	16	3	8 ME WITHOUT A RHYME	BIG GAN featuring DJ SWAMP
9	18	—	2	9 MAKE IT HOT	TAKE ENTERTAINMENT/1710/LEGEND
10	NEW	—	1	10 CROOKED 1 ANTHEM/RIDAZ	PROFITTE FEATURING C-LOC/T-MEL/DR. DRE/MARSHALL
11	9	10	15	11 GOT YOUR MONEY	OC DIRTY BASTARD FEATURING KELIS
12	13	8	14	12 WHDIA	WE ARE FAMILY 2000
13	8	13	5	13 DO IT	RASHEDA FEATURING PASTOR TROY & RE RE
14	12	23	1	14 G'D UP	SNOOP DOGG PRESENTS THE EASTSIDAZ
15	21	6	5	15 WE ARE FAMILY 2000	TRIX FEATURING FUNKADELIC
16	15	9	12	16 ANYTHING BIG PIMPIN'	JAY-Z
17	24	14	1	17 PARTY UP IN HERE	DMX
18	19	23	8	18 THINGS I'VE SEEN	SPOOKS
19	17	21	10	19 IT'S SO HARD	BIG PUNISHER FEATURING DONELL JONES
20	40	—	2	20 ULTIMATE HIGH	NATURE FEATURING NAS
21	25	22	39	21 JIGGA MY ****	JAY-Z
22	31	34	12	22 THE PLATFORM	DILATED PEPPLES
23	NEW	—	1	23 BREAK FOOL	RAH DIGGA
24	20	18	27	24 DOWN BOSSIN' ON THESE BARS	DRAG-ON & JUVENILE
25	23	20	16	25 WHAT'S THAT I'M LOOKING FOR/WHAT'CHU LIKE	DA BRAT
26	16	24	8	26 HOW WE ROLL	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK/MIKE JAH/DOC HOLLYWOOD/45703/HOME BASE
27	32	30	5	27 SHUT UP	TRICK DADDY FEATURING DUICE/POTPIT/TRINA/CHOC
28	21	15	1	28 HOW WE ROLL	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK/MIKE JAH/DOC HOLLYWOOD/45703/HOME BASE
29	15	21	10	29 BEST FRIEND	PUFF DADDY FEATURING MARLO WHITNEY & HEZEM/WALKER & THE LINE/DR. DRE/BRIAN MCKEE/PAUL
30	24	25	17	30 4, 5, 6	SOLE FEATURING JT MONEY & KANDI
31	22	27	31	31 THE 5TH SENSE	COMMON
32	30	31	14	32 RECOGNIZE	LOX FEATURING EVA
33	NEW	—	1	33 STEP TO THIS	MASTER P FEATURING D.I.G.
34	21	28	31	34 I WANT IT ALL	MASTER P FEATURING D.I.G./SHAGGY/PRODIGY
35	23	29	37	35 2 TIGHT 2 RESTLESS	10/12/2000
36	10	11	10	36 FABULOUS	DA FAT CAT CLIQUE FEATURING MAY B
37	NEW	—	1	37 SINCERELY	J.U.I.C.E.
38	35	29	4	38 1 SPECIAL	BANANAS FEATURING PLANET ASIA/RSQZ/CHOPS & DJ REVOLUTION
39	RE-ENTRY	—	2	39 G BUILDING	M.D.R.
40	34	33	37	40 PIMPIN' AIR NO ILLUSION	UGK FEATURING KOOL ACE & TQ SHORTY
41	NEW	—	1	41 GOOD LIFE	CALI AGENTS
42	RE-ENTRY	—	29	42 8-10 DOCUMENT	THE HIGH & MIGHTY FEATURING K.O. & M.D./SALLIE KEEBLE
43	NEW	—	1	43 THE DIFFERENCE	SOUND PROVIDERS
44	RE-ENTRY	—	22	44 WHOLE LOT OF GANGSTA DIE	FLEX & FEATURING KURPUT AND ALATRADA
45	RE-ENTRY	—	42	45 U-WAIT (HOW DO U IT)	YOUNGBLOODZ
46	30	41	3	46 WHY NOT	DEF QUAZO FEATURING ERICK ONSIAS & Slick Rick/DEF SOUL/ERICK ONSIAS
47	31	19	11	47 IMPERIAL	RAH DIGGA FEATURING BUSTA RHymes
48	44	39	10	48 WHAT'S UP FATLIP?	FATLIP
49	30	39	41	49 THE TRUTH	BEANIE SIGEL
50	33	40	31	50 LEFT/RIGHT	DRAMA

Records with the greatest sales gain the week. * Video(s) available. ** Recording Industry Association of America (RIAA) certification. *** CD single. **** CD maxi-single. ***** CD double. ***** CD triple. ***** CD quadruple. ***** CD quintuple. ***** CD sextuple. ***** CD septuple. ***** CD octuple. ***** CD non-maxi available. ***** Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000 Billboard Communications, and SoundScan, Inc.

TOP R&B/HIP-HOP ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	CHG.	ARTIST	IN PRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)	TITLE	PEAK POSITION
NO. 1							
1	1	—	2	SOJA BOYZ	NO LIMIT 50722N/PRIORITY (11.98/17.98)	2 weeks at No. 1 GOODFELLAS	1
2	2	2	3	JOE	JIVE 41103 (11.98/17.98)	MY NAME IS JOE	1
3	3	3	3	TONI BRAXTON	LAPAGE 260690093TA (11.98/17.98)	THE HEAT	7
5	3	3	5	CARL THOMAS	BAD BOY 73024N/PRI (10.98/15.98)	EMOTIONAL	7
5	5	5	5	DA BRAT	SOUL 50-50 DE COLUNA 672729C/HHR (11.98/15.98)	UNRESTRICTED	7
6	8	6	4	SISQO	SONY 47302 (11.98/15.98)	UNLEASH THE DRAGON	2
HOT SHOT DEBUT							
(7)	NEW	1	AVANT	NASCAR 12206/MCA (11.98/17.98)	MY THOUGHTS	7	
8	10	17	31	DONEL JONES	● INTONATION/AFAC (2000) (10.98/16.98)	WHERE I WANNA BE	6
9	9	10	20	JAY-Z	REIGN RECORDS 40048/INTERSCOPE (12.98/16.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
10	7	5	22	DMX	● 1ST ENTERTAINMENT 40048/INTERSCOPE (12.98/16.98)	AND THEN THERE WAS X	1
11	6	5	8	SONGTRACK	INTERSCOPE 40003/NLINE (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
12	12	14	17	JAGGED EDGE	● 20 DECEMBER 69629C/HHR (10.98/15.98)	J.E. HEARTBREAK	1
13	15	13	28	D.R. DRE	AFTERMATH 404048/INTERSCOPE (12.98/14.98)	DR. DRE — 2001	1
14	11	4	3	CYPRESS HILL	COLUMBIA 6991907/CRR (11.98/12.98)	SKULL & BONES	4
(15)	NEW	1	MIRACLE	SOUND OF CLARENCE 532063/UNIVERSAL (11.98/17.98)	MIRACLE	15	
16	13	11	7	BIG PUNIVERSE	LOUDERMILLK 63847/INTERSCOPE (11.98/17.98)	YEEAH BABY	1
17	16	5	4	SONGTRACK	INTERSCOPE 39003/NLINE (12.98/17.98)	LOVE AND BASKETBALL	15
(18)	NEW	1	KILLIAN PRIEST	● 12206 (11.98/17.98)	VIEW FROM MASADA	18	
19	14	7	3	MYA	INTERSCOPE 40048/INTERSCOPE (12.98/14.98)	FEAR OF FLYING	7
20	17	17	10	GERALD LEVERT	● EASTWEST 62117/EFF (11.98/17.98)	G	2

21	18	22	13	TRICK DADDY	● 12206 (11.98/17.98)	BOOK OF THUGS, CHAPTER A.K., VERSE 47	8
22	—	—	2	MARY MARY	COLUMBIA 63740/INTERSCOPE (10.98/16.98)	THANKFUL	22
(23)	29	27	42	MACY GRAY	● CPM 40003 (11.98/17.98)	ON HOW LIFE IS	9
24	19	16	20	BLACK ROB	● 940 73204/ARTIST (11.98/17.98)	LIFE STORY	1
25	21	18	8	ICE CUBE	● 12206 (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	2
26	20	20	11	BONE THUGS-N-HARMONY	● RTT 40003/INTERSCOPE (11.98/17.98)	BTNSURRECTION	1
27	25	24	28	TRINA	SONGTRACK 62128/INTERSCOPE (11.98/17.98)	DA BADDEST B**H	11
28	24	21	7	RAH DIGGA	ALUMNI 62286/EGG (11.98/17.98)	DIRTY HARRIET	3
29	27	28	28	DRAMA	● TIGHT N' LIFELIKE 63208/INTERSCOPE (10.98/16.98)	CAUSIN' DRAMA	11
(30)	—	—	44	ENI'MA	● 12206 (11.98/17.98)	THE SLIM	1
31	28	25	42	DESTINY'S CHILD	COLUMBIA 69705/INTERSCOPE (11.98/17.98)	THE WRITINGS ON THE WALL	1
32	23	19	8	DRAG-ON	RUFF RYDERS 40003/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
33	30	31	39	MARY J. BLIGE	● COLUMBIA 12097/CRR (11.98/17.98)	MARY	1
34	32	29	17	D'ANGELO	● CHEETA SOUND 40048/INTERSCOPE (11.98/17.98)	VODOO	1
35	26	23	4	TOM TOUCH	TOUCH DOWN 40003 (11.98/17.98)	THE PIECE MAKER	19
36	33	30	1	BEANIE SIGEL	● HALL OF FAME 141 (11.98/17.98)	THE TRUTH	2
37	31	26	7	COMMON	MCA 111070 (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
38	37	32	5	PINK	LAFACE 62624 (11.98/17.98)	CANT TAKE ME HOME	23
39	35	34	5	SNOOP DOGG & THE EASTSIDAZ	SNOOP DOGG PRESENTS THE EASTSIDAZ	5	

GREATEST GAINER							
(46)	51	48	34	YOLANDA ADAMS	SONGTRACK 62101/INTERSCOPE (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW	40
41	47	21	5	GHHOSTFACE KILLAH	● ILL TANGZAR SHARP 50229/SPIC (11.98/17.98)	SUPREME CHINETTE	1
42	42	38	55	ERIC BENET	● BROTHERS 47072 (10.98/16.98)	A DAY IN THE LIFE	6
(43)	45	40	9	SAMMIE	PREVODR 21003/CAPITOL (10.98/16.98)	FROM THE BOTTOM TO THE TOP	29
44	39	37	29	KEVON EDMONDS	ICIA 67524 (10.98/16.98)	24/7	15
45	36	33	8	THE MURDERERS	● 12206 (10.98/16.98)	IRV GOTTFREDS... THE MURDERERS	2
46	36	36	16	VARIOUS ARTISTS	WWF WORLD WRESTLING FEDERATION — AGGRESSION	10	
47	44	50	33	SOLE D'SHAWNTWINS	45013/INTERSCOPE (11.98/17.98)	SKIN DEEP	27
48	41	36	33	ANGIE STONE	● ARTIST 40003 (11.98/17.98)	BLACK DIAMOND	9

RE-ENTRY							
92	92	68	14	FREDDY OSBORNE	PRIVATE MUSIC 62170/HILL (10.98/16.98)	THAT'S FOR SURE	50
93	93	3	3	VARIOUS ARTISTS	ED 100 TRIPS 2 THE BIG PLAYBACK: THE SOUNDTRACK TO ED 100 TRIPS' BOOK OF RAPISTS	ED 100 RAPIDS	74
75	65	68	4	VARIOUS ARTISTS	THUMP 57103/ED 100 (9.98/15.98)	LOWRIDER SOUNDTRACK 13	65
(76)	79	73	19	KELIS	ARTISTS 47911/11 (9.98/15.98)	KALEIDOSCOPE	23
77	64	50	35	EVE	ARTISTS 40003/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE — RUFF RYDERS FIRST LADY	1
78	72	74	34	METHOD MAN/REDMAN	DEJ AM 54659/INTERSCOPE (11.98/16.98)	BLACKOUT	1
79	80	77	13	AMEL LARRIQUE	MNU 550 MUSIC 58701/INTERSCOPE (10.98/16.98)	INFINITE POSSIBILITIES	21
80	65	63	22	SOUNDTRACK	INTERSCOPE 40003 (11.98/17.98)	NEXT FRIDAY	5
(81)	92	68	14	JEFFREY OSBORNE	PRIVATE MUSIC 62170/HILL (10.98/16.98)	THAT'S FOR SURE	50
82	85	50	28	MARSH MCALEE	COLUMBIA 63009/INTERSCOPE (11.98/17.98)	RAINBOW	2
83	77	78	26	BABY BOOM	TUFF GUMDROPS 54040/INTERSCOPE (11.98/16.98)	CHANT DOWN BABYLON	1
84	84	—	4	E.S.G.	WICKUP 5551 (11.98/16.98)	CITY UNDER SIEGE	69
85	80	—	1	NUWINE	ED 07105/INTERSCOPE (11.98/16.98)	GHETTO MITION	75
86	81	90	9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	ED 100 (11.98/16.98)	FAMILY AFFAIR	72
87	76	68	1	LIL WAYNE	CASH MINT 150 (130) (11.98/16.98)	THE BLOCK IS HOT	1
88	78	85	55	SNOOP DOGG	● NO LIMIT 5002/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
89	94	67	10	AL JARREAU	GHP 54788/INTERSCOPE (11.98/16.98)	TOMORROW TODAY	43
90	81	—	7	ZPAC	ED 100 (11.98/16.98)	GHETTO EAST HITS	1
(91)	RE-ENTRY	2	TRAPP	DEPT 5671 (11.98/16.98)	YOU NEVER HEARD		
92	74	59	4	TUPAC SHAKUR	HERN 100 SONGS 54377/LIGHTYEAR (11.98/16.98)	THE LOST TAPE	69
(93)	RE-ENTRY	3	3	VARIOUS ARTISTS	MAUL 64025/INTERSCOPE (11.98/16.98)	UNITED WE FUNK	88
94	86	79	61	GINUWINE	A 550 MUSIC 49584/INTERSCOPE (11.98/17.98)	1000 GINUWINE	2
(95)	NEW	1	MS CHAMBERS	DONT JUDGE A BOOK BY ITS COVER VOL. 1 — CAUSIN' TRAGEDIES		95	
(96)	NEW	1	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS (11.98/16.98)	NEW MILLENNIAL HIP-HOP PART II	96	

49	56	62	20	TRINI TERRACE	● 400 93519/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE	41
50	43	43	26	NAS & COLUMBA	SONGTRACK 62103/INTERSCOPE (11.98/17.98)	NASTRADAMUS	2
(51)	NEW	1	1	VARIOUS ARTISTS	SUGA FREE+MUSIBURG, THE KONNECT PROJECT (11.98/17.98)		50
52	46	47	30	JUVENILE	A 550 MUSIC 49584/INTERSCOPE (11.98/17.98)	400 DEGREEZ	2
53	53	44	5	RED HAMMOND & RADICAL FOR CHRIST	ED 100 (11.98/16.98)	PURPOSE BY DESIGN	18
54	55	49	5	DEAD PRIZZ	DEUT 1067 (10.98/16.98)	LET'S GET FREE	27
(55)	62	78	3	DWYANE WIGGINS	MOTOWN 153264/INTERSCOPE (11.98/17.98)	GUERRILLA WARFARE	7
56	49	51	16	YING YANG TWINS	COLLAPSE 1009 (11.98/16.98)	THUG WALKIN	54
57	47	46	12	HOT BOYS	INTERSCOPE 40036/INTERSCOPE (11.98/17.98)	EYES NEVER LIE	48
58	54	—	2	DAVID BROWN	WIGGINS 10504/INTERSCOPE (11.98/16.98)	BACK AT ONE	2
59	60	57	34	BRIAN MCKNIGHT	A 550 MUSIC 49584/INTERSCOPE (11.98/16.98)	WE ARE THE STREETS	2
60	57	61	10	METHROW	CLAWN 2000 (11.98/16.98)	STILL I RISE	2
61	50	42	26	YOUNGBLOODZ	INTERSCOPE 26547/INTERSCOPE (10.98/16.98)	AGAINST DA GRAIN	21
62	52	45	16	THE LOX	RHYDERS 40003/INTERSCOPE (12.98/16.98)	WE ARE THE STREETS	2
63	58	55	12	ZPAC	INTERSCOPE 40003/INTERSCOPE (12.98/16.98)	STILL I RISE	2
64	60	55	16	THE PHAT CATS	INTERSCOPE 40003/INTERSCOPE (12.98/16.98)	WE ARE THE STREETS	2
65	61	53	16	THE PHAT CATS	INTERSCOPE 40003/INTERSCOPE (12.98/16.98)	WE ARE THE STREETS	2
66	66	56	5	THE PHAT CATS	INTERSCOPE 40003/INTERSCOPE (12.98/16.98)	WE ARE THE STREETS	2
67	61	53	22	YOUNGWILLE	INTERSCOPE 40003/INTERSCOPE (12.98/16.98)	WE ARE THE STREETS	2
68	65	52	1	DAVE HOLISTER	INTERSCOPE 40003/INTERSCOPE (11.98/16.98)	WE ARE THE STREETS	2
69	70	71	1	MONTELL JORDAN	DEJ AM 54659/INTERSCOPE (11.98/16.98)	WE ARE THE STREETS	2
70	73	58	11	J-SHIN	SONGTRACK 62103/INTERSCOPE (11.98/16.98)	WE ARE THE STREETS	2
71	67	69	24	THE NOTORIOUS B.I.G.	AD 840 73203/ARTIST (11.98/17.98)	BORN AGAIN	1
72	69	72	26	KURUPT	INTERSCOPE 2001 (10.98/16.98)	THA STREETZ 12 A MUTHA	2
73	63	54	1	SOUNDTRACK	INTERSCOPE 40003/INTERSCOPE (12.98/16.98)	THE BEST MAN	2

IMPACT							
41	47	21	5	GHHOSTFACE KILLAH	IU TANGZAR SHARP 50229/SPIC (11.98/17.98)	SUPERME CHINETTE	1
42	42	38	55	ERIC BENET	BROTHERS 47072 (10.98/16.98)	A DAY IN THE LIFE	6
(43)	45	40	9	SAMMIE	PREVODR 21003/INTERSCOPE (10.98/16.98)	FROM THE BOTTOM TO THE TOP	29
44	39	37	29	KEVON EDMONDS	ICIA 67524 (10.98/16.98)	24/7	15
45	36	33	8	THE MURDERERS	● 12206 (10.98/16.98)	IRV GOTTFREDS... THE MURDERERS	2
46	36	36	16	VARIOUS ARTISTS	WWF WORLD WRESTLING FEDERATION — AGGRESSION	10	
47	44	50	33	SOLE D'SHAWNTWINS	INTERSCOPE 45013/INTERSCOPE (11.98/17.98)	SKIN DEEP	27
48	41	36	33	ANGIE STONE	ARTIST 40003 (11.98/17.98)	BLACK DIAMOND	9

IMPACT							
41	47	21	5	GHHOSTFACE KILLAH	IU TANGZAR SHARP 50229/SPIC (11.98/17.98)	SUPERME CHINETTE	1
42	42	38	55	ERIC BENET	BROTHERS 47072 (10.98/16.98)	A DAY IN THE LIFE	6
(43)	45	40	9	SAMMIE	PREVODR 21003/INTERSCOPE (10.98/16.98)	FROM THE BOTTOM TO THE TOP	29
44	39	37	29	KEVON EDMONDS	ICIA 67524 (10.98/16.98)	24/7	15
45	36	33	8	THE MURDERERS	● 12206 (10.98/16.98)	IRV GOTTFREDS... THE MURDERERS	2
46	36	36	16	VARIOUS ARTISTS			

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the BIA/RB Syndex chart.

reflecting exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

NUMBER	LAST WEEK	TITLE	ARTISTS / PARENT PREDICTION LABEL
		NO. 1	
1	1	I WISH	CAR TAYLOR/BOBBY BOMAR/STYLING
2	13	TRY AGAIN	THE CLOTHESLINE (POP INDIE)
3	12	WHERE I WANNA BE	DONEL JONES (WATCHABLE/SELF-PRODUCED)
4	37	I NEVER KNEW	THE CLOTHESLINE (POP INDIE)
5	8	LET'S GET MARRIED	THE CLOTHESLINE (POP INDIE/COLUMBIA)
6	13	HE WASN'T MAN ENOUGH	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
7	9	BIG RAPPIN'	TRAVIS LEE (LAURENCE/AMG)
8	7	PARTY UP (IN HERD)	DNA (DATA INTERCOOLER/JAMMING)
9	22	THONG THONG	TRAVIS LEE (LAURENCE/SOULJAM/DMS)
10	13	THE REAL SLIM SHADY	TRAVIS LEE (LAURENCE/HAMMERS)
11	9	BEST OF ME	TRAVIS LEE (LAURENCE/UNIVERSITY/PERSONA)
12	16	SEPARATED	TRAVIS LEE (LAURENCE/NCIA)
13	14	MARIA MARIA	SANTANA (THE PROBLEM GAB INHS)
14	16	YOU OWN ME	TRAVIS LEE (LAURENCE/COLUMBIA)
15	6	DANCE TONIGHT	TRAVIS LEE (LAURENCE/ROCK/BEYONCE)
16	21	DOWNHILL	ARTHUR (BLAZING/GOODFRIENDS)
17	9	WORLDE WORLDE	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
18	17	IT'S SO HAND	TRAVIS LEE (LAURENCE/SOULJAM)
19	28	SHACKLES PRAYSE YOU	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
20	5	WHATEVER	TRAVIS LEE (LAURENCE/LIL MO (HHS))
21	15	WIND	TRAVIS LEE (LAURENCE/BIG BOY/INHHS)
22	3	SAME SCRIPT, DIFFERENT CAST	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
23	10	THE NEXT EPISODE	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
24	16	NO LOVE (IT CAN'T BE USED)	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
25	17	THAT'S WHAT I'M LOOKING FOR	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
26	3	WIFED	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
27	15	SHUT UP	TRAVIS LEE (LAURENCE/TINA TURNER/SELF-PRODUCED)
28	18	GIVE ME YOU	TRAVIS LEE (LAURENCE/MAGA)
29	18	U KNOW WHAT'S UP	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
30	22	WHATCHU LIKE	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
31	8	SEND IT ON	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
32	35	DANGLED (THEVA SOUNDWAVIN)	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
33	5	GET YOUR ROLL ON	TRAVIS LEE (LAURENCE/UNIVERSAL)
34	15	LOVE IS A JOURNEY	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
35	15	SAY MY NAME	DESTRY'S CHILD (COLUMBIA)
36	18	ONCE UPON A TIME	TRAVIS LEE (LAURENCE/SOULJAM/MG)
37	23	UNTITLED (HOW DOES IT FEEL)	TRAVIS LEE (LAURENCE/SOUNDWAVIN)
38	41	INCOMPLETE	TRAVIS LEE (LAURENCE/SELF-PRODUCED)
39	7	I'M HERE	TRAVIS LEE (LAURENCE/INHHS)

 Records with the greatest single sales © 2009 Billboard.com. Source: Nielsen SoundScan.

HOT R&B/HIP-HOP RECURRENT AIRPLAY

R&B SINGLES A-Z

Billboard

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

100

TIME WEEK	LAST WEEKS ON	TITLE	ARTIST /INSTRUMENTATION / LABEL	TIME WEEK	LAST WEEKS ON	TITLE	ARTIST /INSTRUMENTATION / LABEL
1	1	SEPARATED	AVIAGEL (SYNTHPOP) #146	51	1	WE ARE FAMILY 2020	TRAVIS (FAMOUS) #147 (DEATHROW/THUG)
5	11	SHOT S**T! COUNTRY GRAMMAR	THE COUNTRY GRAMMERS #148	58	11	ARMING BIG PIMPIN'	THE COUNTRY GRAMMERS #149 (DEATHROW/THUG)
2	6	HE WASN'T MAN ENOUGH	TON BRONSTAD (JAZZ/ALGAE)	46	16	THONG SONG	THE COUNTRY GRAMMERS #150 (DEATHROW/THUG)
6	5	SHACKLES (PRAISE YOU)	THE COUNTRY GRAMMERS #151 (DEATHROW/THUG)	59	15	WHISPERS IN THE DARK	THE COUNTRY GRAMMERS #152 (DEATHROW/THUG)
4	17	MARIA MARIA	SAYAH (VANNA) #153 (DEATHROW/THUG)	43	7	PARTY UP (IN HERE)	THE COUNTRY GRAMMERS #153 (DEATHROW/THUG)
3	2	WORLDE WORLDE	THE COUNTRY GRAMMERS #154 (DEATHROW/THUG)	45	10	IT'S SO HARD	THE COUNTRY GRAMMERS #155 (DEATHROW/THUG)
7	14	WHILE YOU TWIRK	LENG YANG (TWINS COLLECTIVE) #156	65	1	ULTIMATE HIGH	THE COUNTRY GRAMMERS #156 (DEATHROW/THUG)
6	5	MOVE IT UP	THE COUNTRY GRAMMERS #157 (DEATHROW/THUG)	45	50	NATURALLY	THE COUNTRY GRAMMERS #157 (DEATHROW/THUG)
3	10	MONDAY	MONDAY (DARK) #158 (DEATHROW/THUG)	47	3	MASTER PLAN	THE COUNTRY GRAMMERS #158 (DEATHROW/THUG)
16	9	FEELIN' SO GOOD	JEREMY LEWIS FEAT RUMBLE JET (INCREDIBLE BEEF) #159 (DEATHROW/THUG)	45	26	CAN I LOVE U	THE COUNTRY GRAMMERS #159 (DEATHROW/THUG)
12	1	ONE FLOOR LOVE PT.	THE COUNTRY GRAMMERS #160 (DEATHROW/THUG)	53	7	THE PLATFORM	THE COUNTRY GRAMMERS #160 (DEATHROW/THUG)
12	24	I LIKE IT	SAMMIE (FINNEKORLORD/CAT) #161	56	27	GET UP	THE COUNTRY GRAMMERS #161 (DEATHROW/THUG)
13	12	SAY MY NAME	THE COUNTRY GRAMMERS #162 (DEATHROW/THUG)	51	1	BEST FRIEND	THE COUNTRY GRAMMERS #162 (DEATHROW/THUG)
14	17	BOUNCE	BOUNCE (COLUMBIA) #163 (DEATHROW/THUG)	52	27	DOWN BOTTOM TIPS THESE BARS	THE COUNTRY GRAMMERS #163 (DEATHROW/THUG)
16	16	LIVE LIFE	LIVE LIFE (COLUMBIA) #164 (DEATHROW/THUG)	53	16	WALKIN' TALKIN' DRUNKIN' CRUNKIN'	THE COUNTRY GRAMMERS #164 (DEATHROW/THUG)
16	16	LIA JON & THE EAST SIDE BOYS (R&B)	LIA JON & THE EAST SIDE BOYS (R&B) #165 (DEATHROW/THUG)	54	7	WHY CAN'T I	THE COUNTRY GRAMMERS #165 (DEATHROW/THUG)
16	26	GET IT ON TONITE	GET IT ON TONITE (COLUMBIA) #166 (DEATHROW/THUG)	55	38	U KNOW WHAT'S UP	THE COUNTRY GRAMMERS #166 (DEATHROW/THUG)
22	17	THANK GOD I FOUND YOU	WESLEY GARD (FEAT AS 4 POINTS) #167	41	8	HOW WE ROLL	THE COUNTRY GRAMMERS #167 (DEATHROW/THUG)
16	16	HOW LONG	HOW LONG (COLUMBIA) #168 (DEATHROW/THUG)	37	1	LOVE ME (COLUMBIA)	THE COUNTRY GRAMMERS #168 (DEATHROW/THUG)
15	15	IF YOU DON'T WANNA LOVE ME	TAKE (COLUMBIA) #169 (DEATHROW/THUG)	8	6	HOLE IN THE WALL	THE COUNTRY GRAMMERS #169 (DEATHROW/THUG)
16	16	READY	READY (COLUMBIA) #170 (DEATHROW/THUG)	58	8	SHUT UP	THE COUNTRY GRAMMERS #170 (DEATHROW/THUG)
21	11	ONE NIGHT STAND	ONE NIGHT STAND (COLUMBIA) #171 (DEATHROW/THUG)	51	1	THE REAL SLIM SHADY	THE COUNTRY GRAMMERS #171 (DEATHROW/THUG)
23	15	LEARNED FOR THE BEST	LEARNED FOR THE BEST (COLUMBIA) #172 (DEATHROW/THUG)	69	14	WHEN U THINK ABOUT ME	THE COUNTRY GRAMMERS #172 (DEATHROW/THUG)
23	20	HOT NOVE	HOT NOVE (COLUMBIA) #173 (DEATHROW/THUG)	53	18	HOW WE ROLL	THE COUNTRY GRAMMERS #173 (DEATHROW/THUG)
24	18	ME WITHOUT A PAYPHONE	ME WITHOUT A PAYPHONE (COLUMBIA) #174 (DEATHROW/THUG)	56	16	BEST FRIEND	THE COUNTRY GRAMMERS #174 (DEATHROW/THUG)
15	25	STILL IN MY HEART	STILL IN MY HEART (COLUMBIA) #175 (DEATHROW/THUG)	52	18	PUFF PADDY (FEAT NICKY KATE)	THE COUNTRY GRAMMERS #175 (DEATHROW/THUG)
26	4	HOW	E.J. TAYLOR (TAYLOR MADE) #176 (DEATHROW/THUG)	45	9, 5,	LOVE ME (COLUMBIA)	THE COUNTRY GRAMMERS #176 (DEATHROW/THUG)
27	2	MAKE IT NOT	MAKE IT NOT (COLUMBIA) #177 (DEATHROW/THUG)	63	34	STAY THE NIGHT	THE COUNTRY GRAMMERS #177 (DEATHROW/THUG)
2	2	MORIMIE	MORIMIE (COLUMBIA) #178 (DEATHROW/THUG)	55	15	DOG FOOD	THE COUNTRY GRAMMERS #178 (DEATHROW/THUG)
25	24	THESE YOU GO	THESE YOU GO (COLUMBIA) #179 (DEATHROW/THUG)	56	42	SOUTHERN GUL	THE COUNTRY GRAMMERS #179 (DEATHROW/THUG)
26	18	CROOKED ANTHEM/RIDAZ	CROOKED ANTHEM/RIDAZ (COLUMBIA) #180 (DEATHROW/THUG)	57	30	IF YOU LOOK	THE COUNTRY GRAMMERS #180 (DEATHROW/THUG)
31	18	GOT YOUR MONEY	GO! GOT YOUR MONEY (COLUMBIA) #181 (DEATHROW/THUG)	53	8	RECOGNIZE	THE COUNTRY GRAMMERS #181 (DEATHROW/THUG)
26	24	DIRTY DIPLOMACY (R&B)	DIRTY DIPLOMACY (R&B) #182 (DEATHROW/THUG)	70	31	STEP TO THIS	THE COUNTRY GRAMMERS #182 (DEATHROW/THUG)
15	15	DANCIN'	GUY (MC4) #183 (DEATHROW/THUG)	71	15	I WANT IT ALL	THE COUNTRY GRAMMERS #183 (DEATHROW/THUG)
26	18	WHOAH	WHOAH (FEAT RAD BOYAH/STA) #184 (DEATHROW/THUG)	72	15	WANNIN' G F EAT	THE COUNTRY GRAMMERS #184 (DEATHROW/THUG)
25	5	DO IT	DO IT (COLUMBIA) #185 (DEATHROW/THUG)	72	15	15 MINUTES	THE COUNTRY GRAMMERS #185 (DEATHROW/THUG)
26	23	GYD UP	GYD UP (COLUMBIA) #186 (DEATHROW/THUG)	18	STRAYED AWAY	THE COUNTRY GRAMMERS #186 (DEATHROW/THUG)	
27	29	I WISH	I WISH (COLUMBIA) #187 (DEATHROW/THUG)	74	18	FABULOUS	THE COUNTRY GRAMMERS #187 (DEATHROW/THUG)
29	6	CIAH THOMAS (BAD BOY/STAX)	CIAH THOMAS (BAD BOY/STAX) #188 (DEATHROW/THUG)	53	8	IF I COULD TURN BACK THE HANDS OF TIME	THE COUNTRY GRAMMERS #188 (DEATHROW/THUG)

PROBLEMAS CON UNA GRANDEZA VARIANTE • 2000 EXAMENES DE MATEMÁTICAS PARA PRIMEROS AÑOS

1. THE AGILE COACH'S GUIDE, RELEASED 10/2018

MAY 27, 2000

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEK ON CHART	TITLE PRODUCER/SONGWRITER	ARTIST	PROMINENT # NUMBER/PROMOTION LABEL	PROMINENT POSITION
(1)	3	3	15	M I GHT ★ M.C. THOMAS (C. THOMAS/M.C. THOMAS)	CARL THOMAS	1 (C) (BUD) 702722149481	3
I	1	13	13	HE WASN'T MAN ENOUGH ★ JONATHAN C. JEROME (A. DANIELS/N. MASON, JR.)	TOMI BRATTON	1 (C) (BUD) 702722149481	1
4	4	4	20	SEPARATED ★ S.HUFF (M. STANTON & M.HUFF)	AVANT	1 (C) (BUD) 702722149511	1
I	1	12	12	TRY AGAIN ★ JONATHAN C. JEROME (S. NELSON)	AALIYAH	1 (C) (BUD) 702722149511	1
(5)	1	52	1	WHERE I WANNA BE ★ D. JONES / KVEST / D. JONES / KVEST	DONELL JONES	1 (C) (BUD) 702722149511	1
6	5	6	37	I WANT TO KNOW ★ J. WILLIAMS (J. WILLIAMS / SHANNON R. WILLIAMS)	JIVE SOUNDTRACK & ALBUM CLUB	1 (C) (BUD) 702722149511	1
I	4	5	17	MARIA MARIA ★ W. LEAN (P.D. LEAN / W. LEAN) (JULIELESS / KAREN PEZZO & REED)	SANTANA FEATURING THE PANTOP GAB	1 (C) (BUD) 702722149511	1
(3)	13	14	6	GET MY GARNET ★ J. WILLIAMS (J. WILLIAMS / S. CASEY & B. CASEY) (B. CASEY & B. CASEY / B. CASEY & M. COX)	JAGGED EDGE	1 (C) (BUD) 702722149511	1
9	6	3	9	WOBBLE WOBBLE ★ ESTEPHAN (MADE IT 24) (K. SHOKER MAC MAGIC MYSTICAL KRADY)	504 BOYZ	1 (C) (BUD) 702722149511	1
10	9	11	13	SHACKLES PRAYSE YOU ★ J. WILLIAMS (J. WILLIAMS / L. J. LAMBERT / L. J. LAMBERT / L. J. LAMBERT)	MARY MARA	1 (C) (BUD) 702722149511	1
I	11	12	9	TAKE PUMPKIN ★ THOMAS C. CARTER / T. HAYES & J. OUSHLICK BUTLER (F. FREEMAN)	JAY-Z FEATURING UGK	1 (C) (BUD) 702722149511	1
12	12	9	22	THINGS DON'T GET BETTER THAN THIS ★ R. BROWN (R. BROWN / R. BROWN / R. BROWN / R. BROWN / R. BROWN)	SISQO	1 (C) (BUD) 702722149511	1
I	11	10	17	PARTY UP (UP IN HERE) ★ S. WEISS (E. SHAMMER, E. SHAMMER)	DMX	1 (C) (BUD) 702722149511	1
(14)	14	17	9	BEST OF ME ★ J. WILLIAMS (J. WILLIAMS / D. COOPER / B. PHILLIPS / M. DRIRED)	MYA FEATURING JADAKISS	1 (C) (BUD) 702722149511	1
(15)	17	19	4	THE REAL SLIM SHADY ★ DR. DRE (IN MATTER) (A. T. DORIA / M. L. LINDON / T. COSTER)	EMINEM	1 (C) (BUD) 702722149511	1
16	15	15	16	YOU OWN ME ★ THIBALAND (IN) / MIGLEY	NAS FEATURING GINUWINE	1 (C) (BUD) 702722149511	1
GREATEST GAINER/SALES							
(1)	20	29	11	(NOT S#T) COUNTRY GRAMMAR ★ EXPERIENCE HEYDAY (EXPERIENCE HEYDAY)	NELLY	1 (C) (BUD) 702722149511	17
(18)	19	27	6	DANCE, DONT' TALK ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	LUCY PARADE	1 (C) (BUD) 702722149511	15
19	18	26	21	I DON'T WANNA ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	AALIYAH	1 (C) (BUD) 702722149511	15
(20)	22	22	12	IT'S SO HARD ★ YOUNG LORI (J. GARCIA / R. WILSON / A. FERRESON / J. GARCIA / ELD)	BIG PUNISHER FEATURING DONNELL JONES	1 (C) (BUD) 702722149511	15
21	16	13	19	WHOM ★ ROCKED IN BEST B. (ROCKIN' B. PIERRE)	BLACK ROCK	1 (C) (BUD) 702722149511	9
GREATEST GAINER/AIRPLAY							
(22)	31	36	5	EVERYTHING ★ KNOXIE & BERRYHEART (KNOXIE & BERRYHEART / B. RYAN & L. MURRAY)	IDEAL FEATURING LIL' MO	1 (C) (BUD) 702722149511	22
(23)	28	45	3	SAME SCRIPT, DIFFERENT CAST ★ S. CRAWFORD (S. CRAWFORD / S. CRAWFORD / S. C. DANIELS / JORDAN)	WHITNEY HOUSTON & DEBORAH COX	1 (C) (BUD) 702722149511	23
24	21	18	26	SAVY NAME ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	DESTINY'S CHILD	1 (C) (BUD) 702722149511	1
(25)	26	26	16	NO LOVE (I'M NOT USED TO) ★ J. SMALLEY (J. SMALLEY)	KEVON EDMONDSON	1 (C) (BUD) 702722149511	1
(26)	35	50	5	THE NEXT EPISODE ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	DR. DRE FEATURING SNOOP DOGG	1 (C) (BUD) 702722149511	1
27	23	23	14	WHISTLE WHILE YOU'RE BATZ ★ BEAT IN AZZ (D. ROCK-N-ROLL IN AZZ)	YING YANG TWINS	1 (C) (BUD) 702722149511	16
(28)	30	30	10	SHUT UP ★ TRICK DAADY FEATURING DUCEE POPPIN, TRINA, COCO	YING YANG TWINS	1 (C) (BUD) 702722149511	28
29	27	20	17	THAT'S WHAT I'M LOOKING FOR ★ JOSPA (J. SMALLEY / J. DRIP)	DA BRAT	1 (C) (BUD) 702722149511	16
30	26	21	13	GIVE ME YOU ★ J. SMALLEY (J. SMALLEY / M. MCCLINTON / D. WARREN)	MARY J. BLIGE	1 (C) (BUD) 702722149511	16
(31)	45	70	3	WIFEY ★ KAYCEE & BREEZE (BY GISTE B. BRENLEY & B. MUSGARD)	NEXT	1 (C) (BUD) 702722149511	31
32	24	24	8	LOVE SETS YOU FREE ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	KELLY PRICE & FRIENDS	1 (C) (BUD) 702722149511	24
33	33	31	40	YOU KNOW WHAT'S UP ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	ONELLA JONES	1 (C) (BUD) 702722149511	1
(34)	40	43	5	SEND IT ON ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	D'ANGELO	1 (C) (BUD) 702722149511	34
35	35	55	5	WHATCHA LIKE ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	DA DRAT FEATURING TYRESE	1 (C) (BUD) 702722149511	35
36	25	28	35	GET IT ON TORITE ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	MONTELL JORDAN	1 (C) (BUD) 702722149511	1
(37)	39	46	4	GET YOUR ROLL ON ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	BIG TIYMERS	1 (C) (BUD) 702722149511	37
38	32	25	21	UNTITLED (HOW DOES IT FEEL) ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	D'ANGELO	1 (C) (BUD) 702722149511	37
39	36	35	13	ONCE UPON A TIME ★ S. CRAWFORD (J. M. JORDAN / C. M. JORDAN)	MC JETTELL JORDAN	1 (C) (BUD) 702722149511	35
(40)	47	47	7	I'LL HERE ★ J. SMALLEY (J. SMALLEY / J. SMALLEY)	THE TEMPTATIONS	1 (C) (BUD) 702722149511	40
(41)	50	52	6	INCOMPLETE ★ S. CRAWFORD (J. M. JORDAN / C. M. JORDAN)	DRAGONSTORM SUBLIME DREAM	1 (C) (BUD) 702722149511	41
(42)	74	-	2	GET OUT ★ NETTY J. SMALLEY	BUSTA RHYMES	1 (C) (BUD) 702722149511	43
51	51	53	3	M. MUNIZ / J. MC. MCKINNEY / M. MUNICH / C. MCKINNEY / J. WASHINGTON, JR.	BEFORE DREAM	1 (C) (BUD) 702722149511	43
44	41	37	33	HOT BOYZ ★ MISSY "MISDEMEANOR" ELLIOTT FEATURING NASH, E. V. & T. P. (J. SMALLEY / J. SMALLEY / J. SMALLEY)	SAMMIE	1 (C) (BUD) 702722149511	1
(45)	33	38	24	I LIKE IT ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	MIRACLE	1 (C) (BUD) 702722149511	8
47	46	39	36	YOUR CHILD ★ G. ISAC (G. ISAC)	MARY J. BLIGE	1 (C) (BUD) 702722149511	30
48	49	49	4	IT WASN'T ME ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	SOLE FEATURING GINUWINE	1 (C) (BUD) 702722149511	44
49	-	-	-	THESE YOUNG SOULS ★ J. SMALLEY (J. SMALLEY / J. SMALLEY / J. SMALLEY / J. SMALLEY)	RHO	1 (C) (BUD) 702722149511	44

446 41 04 SHEKSPERE (A) MOORE, K. BRIGGS, K. BURRUS!

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gain in Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases.

Removal of Rap, Hip-Hop, and Rap-Hip Hop Anthology chart. Songs are removed from the Hot Rap/Hip-Hop Songs & Tracks and Hot Rap/Hip-Hop Anthology charts. Songs are removed from the Hot Rap/Hip-Hop Songs & Tracks and Hot Rap/Hip-Hop Anthology chart.

available (EM) Cassette mini-single available; (ED) Vinyl maxi single available; (EV) vinyl single available; (CD) CD maxi-single available; Catalog number is for (ED). * Indicates (ED) is not available.

BILLBOARD MAY 27, 2000

WILL POWER, LLOFTON (LEGEND, J. FIELDS) 101101 DEH TYPED/ON 15473/DRNHS 8

increases on the chart. *Video availability, + indicates initial single available and is removed upon Recording Industry Association Of America (RIAA) certification. Following the symbol - Retail Launch indicates full week that retail release contributes to song's total. Army-only songs are not eligible for the Hot R&B/Hip-Hop

my charts simultaneously if there have been over 100,000 unique listeners & streams for more than 20 consecutive days and rank better than #100 in one or more of the following categories: (A) Top 100, (B) Rap/Hip-Hop, (C) R&B/Soul, (D) Rap/Hip-Hop Songs & Tracks, (E) Rap/Hip-Hop Artists, (F) Rap/Hip-Hop Albums, (G) Rap/Hip-Hop New Artists, (H) Rap/Hip-Hop New Songs & Tracks, (I) Rap/Hip-Hop New Artists, (J) Rap/Hip-Hop New Albums, (K) Rap/Hip-Hop New Songs & Tracks, (L) Rap/Hip-Hop New Artists, (M) Rap/Hip-Hop New Albums, (N) Rap/Hip-Hop New Songs & Tracks, (O) Rap/Hip-Hop New Artists, (P) Rap/Hip-Hop New Albums, (Q) Rap/Hip-Hop New Songs & Tracks, (R) Rap/Hip-Hop New Artists, (S) Rap/Hip-Hop New Albums, (T) Rap/Hip-Hop New Songs & Tracks, (U) Rap/Hip-Hop New Artists, (V) Rap/Hip-Hop New Albums, (W) Rap/Hip-Hop New Songs & Tracks, (X) Rap/Hip-Hop New Artists, (Y) Rap/Hip-Hop New Albums, (Z) Rap/Hip-Hop New Songs & Tracks.

available, in which case catalog number is for CD, (X) for (LP) or (M) respectively, based on availability. © 2000, Billboard/TPI Communications and SoundScan, Inc.

oard.com

Saint Etienne Chills Out On Sub Pop Set

HOW THEY LIVE: As the '80s segued into the '90s, U.K. dance acts like *Bomb The Bass*, *Coldcut*, and *S-Express*, as well as such alterna-leaning bands as the *Stone Roses* and *Happy Mondays*, provided the soundtrack for the majority of trendsetting—dare we say Balaeric—dancefloors. Providing the necessary yang to acid-house music's yin, acts like these offered a rest, yet cohesive mixture of the best disco flourishes. But *Bachchan*'s mannequins, and park-like attitudes.

Out of this musical melting pot emerged *Saint Etienne*, truly one of England's most gifted and sublime exports. For the past 10 years, *Saint Etienne*—Pete Wiggs, and diva supreme Sarah Cracknell—has been a constant presence on European radio and global dancefloors. Albums like "Foxbase Alpha," "Tiger Bay," and "Good Humor" continue to astound and impress years



by Michael Paoletta

after their release.

Ditto for the trio's numerous recessive hits, including "He's On My Phone," "Hug My Can," "Lie Down," "I'm Not In Love," and "Who Do You Think You Can Steal?" The higher-than-thorn cover of Neil Young's "Only Love Can Break Your Heart," which received a major overhauling by Masters At Work.

In 1998, after the arrival of "Good Humor" and its accompanying video tour, the band members embarked on solo projects. "There were all these rumors flying around that we broke up," says Cracknell, giggling. "And none of them were true."

During this time, Cracknell recorded a solo album, "Lipidite." It was released earlier this year by New York-based Instinct Records, which licensed it from Get Records U.K.

While Cracknell was in the studio, DJ's Wiggy and Steve started a record label and a weekly club event in London, both of which, according to Stanley, "didn't last too long."

Now that they are together again, Seattle-based independent Sub Pop Records will issue *Saint Etienne*'s new album, "Sound Of Water," June 6. Mantra Recordings/Beggars Banquet U.K., the label to which the band is directly signed, releases the album Monday (22).

Produced by the band and co-produced/engineered by Gerard Johnson, "Sound Of Water" features contributions from To Rococo Rot, Sean O'Hagan, and Eric Kupper. The end result is more ambient, more soothing and less effervescent, less obvious than past recordings. Consider it the

Amanda Ghosh, "Fit In Mind" (*Junior Vasquez* Music single), as a barking vocalist, De La Soul has worked with Madonna, Enrique Iglesias, and Shawn Colvin. Last year, she released the *Get It Right* EP featuring Peter Hook and the Light, with guesting trance-head keyboards and progressive house rhythms. Out May 30 (CD) and June 12 (12-inch vinyl).

• **Andy Ling**, "Fixation" (*Hooj Chugga* Music single) was a hit single from newcomer Ghost's dazzling debut album, "Ghost Stories," which Warner Bros. is scheduled to release in August. Guesting with Peter Hook and the Light, Ling injects a touch of melodic bassline keyboards and progressive house rhythms. Out May 30 (CD) and June 12 (12-inch vinyl).

• **Kelly Price**, "As We Lay" (*Def Soul*/Def Jam single). Although not a dancing song, Price's sultry cover of "As We Lay Down" (originally by Shirley Murdock), is a classic soul recording that demands everyone's undivided attention. Perhaps it'll appear on an upcoming volume in the "Beck To Mine" series.

band's post-club, back-to-mine-styled album.

Choice cuts include "Heart Failed (In The Back Of A Taxi)," "Don't Break Down," "Sycamore," "Downey, CA," and "How We Used To Live."

"When we were writing the songs for the album, we knew we wanted the album to be more moody, more minimalistic, more stripped down, more intimate," says Wiggs.

"When we were doing this in the past," adds Stanley "we always wanted to go to Rococo Rot. Their sound is minimal yet very full-sounding at the same time. It's not easy to achieve that kind of balance."

Offers Cracknell, "The songs on 'Sound Of Water' are lyrically more personal than in the past. It's quite difficult to make songs that are as restrained as these. We didn't succumb to a four-on-the-floor mentality."

"It feels like the album we've always been striving to make," notes Wiggs.

While "Sound Of Water" isn't prime for peak-hour dancefloor action like past *Saint Etienne* recordings, that hasn't prevented the UK dance/musichub culture magazine from praising it.

"It's kind of funny that it's received all this great press in the U.K.," says Cracknell, smiling.

"While it's not a straight-up dance album, it is built around elements

of dance music."

Fans in dire need of peak-hour dancefloor fare from the trio should investigate "Tell Me Why (The Riddle)" by *Paul van Dyk Featuring Saint Etienne*. Mute Records issued the beautiful trance-laced single last month; it appears on van Dyk's forthcoming album, "Out There And Back."

"Paul claims he's been a fan of ours for a long time," notes Cracknell. "When he had the idea down where he got in touch with us. We wrote the lyrics and melody. Right now, it's in the top 10 in England."

Saint Etienne is scheduled to tour throughout Europe this summer; performing at music festivals. A North American tour will follow.

HAPPENINGS: The Detroit Electronic Music Festivals is confirmed for Memorial Day weekend, Saturday (27) to May 29, from noon to midnight each day, at the Hart Plaza in the Motor City. Produced by Detroit-based media, marketing, and major event production company Pop Culture Media, the free three-day event will include over 60 live performances on four stages.

Confirmed acts include A Guy Called Gerald, Derrick May, Eddie Fowlkes, Juan Atkins, Kevin Saunderson, Laurent Garnier, Rekhae, Mos Def, Richie Hawtin, the Roots,



SAINTE ETIENNE

and Stacey Pullen.

"When I was asked to develop the artist lineup, my first goal was to show diversity in electronic music," says Carl Craig, the festival's artistic director. "We have presented a balance of artists, including disco, techno, hip-hop, and house. This isn't your everyday music but a new music for a new time." For additional information, check out electromusicfest.com.

Two weeks later, on June 10, New York will host to 6th Element, an open-air dance music festival on Randall's Island. Produced by Matt E. Silver and co-produced by Metropolitan Entertainment, the 10-hour event (2 p.m. to 12 a.m.) will comprise five areas, encompassing an international roster of 30 DJs and 10 live acts.

DJs include Sandra Collins, Dave Ralph, Aphrodite, Afrika Bambaataa, Tony Humphries, Erick Morillo, and Kevin Yost. Perry Farrell's Jane's Addiction/Porno For Pyromaniacs headline the Chill Out City area, with additional DJ sets among the live acts confirmed as Hybrid Rabbit In The Moon, and the Bassbin Twins.

Paradise Garage Recalled On Page, Records

NEW YORK—Among the global dance music contingent, New York's legendary Paradise Garage club, which operated from 1976-87, was, and remains, one of the most influential and documented clubs in the history of dance music. The club's DJ, Larry Levan, who passed away in 1992, inspired many contemporary DJs and label executives, including Carl Craig, Kevin Saunderson, Diana Krall, Frankie Knuckles, and Dave Pearson, among others.

This summer, the Garage, as it was often called, is poised to undergo a major renaissance. On July 1, "Keep On Dancin': My Life And The Paradise Garage" by Mel Cheren (as told to Gabriel Rotello with assistance from Brent Nicholson Earle) will be in bookstores.

On the same day, West End Records/Strut U.K. will issue the multi-artist compilation "Larry Levan Live At The Paradise Garage," which will be available in two formats: a mixed two-disc CD set (which includes an informative 36-page booklet) and an unmixed triple-pack vinyl set. In the U.S., both are available now.

According to West End GM Andy Reynolds, "The CD and vinyl sets will be available in the U.S. from our Web site [westendrecords.com]. Additionally, the site lists core U.S. retailers that will be carrying the discs."

Published by the 24 Hours For Life Foundation, a nonprofit organization founded by Cheren to raise money to fight AIDS, the 500-page "Keep On Dancin'" book, among other things, the music industry (Cheren worked at ABC Paramount Records, M.S. Distributing, Commonwealth United



CHEREN

Records, and Seeger Records); Stonewall, gay liberation, and Cheren's coming out as a gay man; the rise and eventual fall of disco; Cheren's dance music label West End Records, which turns 25 next year; AIDS; and, naturally, the Paradise Garage, which received financial backing from Cheren.

In the end, as Cheren writes in the book's preface, "This is a story of my gay community and the world we built until the world we live in."

According to Cheren, "Larry Levan Live At The Paradise Garage" is a remastered reel-to-reel tape recorded by Levan during one of his legendary Saturday night/Sunday morning rituals at the members-only club in 1979.

It includes such classic moments as Stephanie Mills' "Put Your Body In It," Crown Heights Affair's "Dreaming A Dream," Shalamar's "Right In The Socket," Melba Moore's "Pick Me Up I'll Dance," Munich Machine's "Get On The Funk Train," the Supremes' "Let Yourself Go," Janice McClain's "Smack Da Boot In The Middle," Jackie's "Sun... Sun... Sun... Sun," and Jermaine Jackson's "Priscilla."

It should be noted: Those expecting something missing may want to look elsewhere, as that wasn't

(Continued on next page)

The DanceTrax HOT PLATE

• **Sessomato**, "Moody" (Junior UK single). For the past few years, the Juno Award-winning duo Lee (aka Joe Negro) production—with the instrumentation and ferocious vocals by Yvonne Stevens—have been gracing the turntables of globally connected DJ Peter Heller's *Dinner From Paris* tour. This ESCO paradise classic, this ESCO paradise Garage classic, is poised to dominate dancefloors throughout the upcoming hot summer nights.

• **Deon De La**, "On Our Own" (Junior Vasquez Music single). As a barking vocalist, De La Soul has worked with

Madonna, Enrique Iglesias, and Shawn Colvin. Last year, she released the *Get It Right* EP featuring Peter Hook and the Light, with guesting

trance-head keyboards and progressive house rhythms. Out May 30 (CD) and June 12 (12-inch vinyl).

• **Andy Ling**, "Fixation" (*Hooj Chugga* Music single) was a hit single from newcomer Ghost's dazzling debut album, "Ghost Stories," which Warner Bros. is scheduled to release in August. Guesting with Peter Hook and the Light, Ling injects a touch of melodic bassline keyboards and progressive house rhythms. Out May 30 (CD) and June 12 (12-inch vinyl).

• **Kelly Price**, "As We Lay" (*Def Soul*/Def Jam single). Although not a dancing song, Price's sultry cover of "As We Lay Down" (originally by Shirley Murdock), is a classic soul recording that demands everyone's undivided attention. Perhaps it'll appear on an upcoming volume in the "Beck To Mine" series.

• **Shake Mike Macaluso** PRESENTS *SHAKE IT UP* (CD). The 12-track album, featuring tracks by DJ Shadow, Four, Funk Carl Cox, Monochrome, Spirit of Nine, TWELVE TONE, and KOTAHITANGAN OCEANIA (POINT BREAK).

• **IF YOU WANT MY LOVE** (RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR).

• **MAXI-SINGLES SALES**

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential, based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

5. IF YOU WANT MY LOVE RUSSEL FEAT. DEBBIE JACSON ROCK TUNNIN' BOY SALVADOR.

6. MAXI-SINGLES SALES

1. ONE THING LEADS TO ANOTHER (THE FIXX JULYANNE)

2. IF I FORGOT CANARY CREATIONS

3. FEEL THE MUSIC (EGYPT JEALOUSY)

4. DA SOUNDS OF NOW H-FOUNDATION MOODY

Breakouts: Titles per sales potential,

based on club play or sales potential.

CLUB PLAY

1. SHAKE MIKE MACALUSO PRESENTS *SHAKE IT UP* (CD)

2. FUNK CARL COX MONOCHEM

3. SPIRIT OF NINE TWELVE TONE

4. KOTAHITANGAN OCEANIA (POINT BREAK).

Country

ARTISTS & MUSIC

CMT To Debut 'Western Beat' Series

13-Week Performance Show Features 'Y'all-ternative' Acts

BY JIM BESSMAN

NEW YORK—CMT is trying out a weekly series devoted to the alternative country genre with "Western Beat With Billy Block," 13 weeks of one-hour programs hosted by Nashville acenester Block.

The performance-driven series premieres at 11 p.m. EDT July 2, with Charlie Robinson and Lonesome Bob Joing headliner Trisha Yearwood.

CMT director of programming Chris Parr says established stars, including Yearwood, have expressed interest in appearing on the show, and future installments will similarly feature two artists and a headliner. Among the participating acts are Hank Williams III, Joe Ely, Robbie Fulks, Eric Heatherly, Kim Richey, Rodney Crowell, Jason & the Scorchers, Ralph Stanley, Jim Lauderdale, Buddy and Julie Miller, Radney Foster, Bill Lloyd, Lee Roy Parnell, the Derringers, Allison Moorer, Joy Lynn White, and BR5-49.

The shows, which will also include backstage interviews to help viewers get a handle on the lesser-knowns, have already been taped at Nashville's Exit/In nightclub, home of Block's long-running "Western Beat Roots Revival" showcases, which are aired weekly on Nashville stations WSIX, WRVU, and WANT.

Block, a drummer and producer, has been promoting his "Western Beat" events since 1991, first at the Highland Grounds coffeehouse in Hollywood, where they continue on a monthly basis. After moving to Nashville in 1995, he began staging the showcases at the Sulter, then Zanies, before moving them to the Exit/In in 1998.



Western beat, as defined by Block, is a "newer brand of country, at a time when country is trying to redefine itself." Its "broadened parameters," he says, include "everything from rock to rockabilly and blues to bluegrass."

For now, "Western Beat With Billy Block" gives CMT a chance to "bring something fresh to the viewer and expand our audience."

"CMT has been at the forefront of new music, as recently as the Dixie Chicks," says Parr, noting that the network has often played

such acts ahead of their success at a weekly series devoted to the alternative country genre with "Western Beat With Billy Block," 13 weeks of one-hour programs hosted by Nashville acenester Block.

The performance-driven series

premieres at 11 p.m. EDT July 2, with Charlie Robinson and Lonesome Bob Joing headliner Trisha Yearwood.

CMT director of programming Chris Parr says established stars, including Yearwood, have expressed interest in appearing on the show, and future installments will similarly feature two artists and a headliner. Among the participating acts are Hank Williams III, Joe Ely, Robbie Fulks, Eric Heatherly, Kim Richey, Rodney Crowell, Jason & the Scorchers, Ralph Stanley, Jim Lauderdale, Buddy and Julie Miller, Radney Foster, Bill Lloyd, Lee Roy Parnell, the Derringers, Allison Moorer, Joy Lynn White, and BR5-49.

The shows, which will also include backstage interviews to help viewers get a handle on the lesser-knowns, have already been taped at Nashville's Exit/In nightclub, home of Block's long-running "Western Beat Roots Revival" showcases, which are aired weekly on Nashville stations WSIX, WRVU, and WANT.

Block, a drummer and producer, has been promoting his "Western Beat" events since 1991, first at the Highland Grounds coffeehouse in Hollywood, where they continue on a monthly basis. After moving to Nashville in 1995, he began staging the showcases at the Sulter, then Zanies, before moving them to the Exit/In in 1998.

Western beat, as defined by Block, is a "newer brand of country, at a time when country is trying to redefine itself." Its "broadened parameters," he says, include "everything from rock to rockabilly and blues to bluegrass."

Maureen Herman, video producer for Hank Williams III and manager of "Western Beat" club performer FW Long, says "Western Beat With Billy Block" comes at an opportune time.

"Critical praise from writers is good, but these artists need more," says Herman. "Look at Jim Lauderdale, who just got dropped from CMT. There was an article in the paper [local daily The Tennessean] saying country radio doesn't sup-

port this kind of artist. But here's a guy who's a great songwriter and well-known performer but can't sustain a recording career because he doesn't sell 200,000 units. 'Western Beat' is a chance for that kind of artist to get heard by a wider audience."

Parr hopes that favorable CMT audience response will engender future "Western Beat With Tracy Lawrence," Parr says. "To the left is the alternative. With this program, we can tie the right and left ends together and close the circle, because a lot of what's referred to as left-of-center is truly the most traditional country music out there."

The longform nature of the "Western Beat" series, Parr says, also allows CMT to further expand its programming format beyond its shortform music-videoclub foundation.

But Block believes the network can make the critically praised but commercially underappreciated artists who make up the bulk of "Western Beat" into stars.

"Television is the most powerful medium on the planet," he says. "We believe that these artists have been stars a long time and now have the opportunity to be introduced to a huge country audience at a time when the market is looking for a new generation of stars."

Block says Nashville's "Western Beat" community "offers a rich talent pool for the show."

"The beauty is the juxtaposition of styles," he says. "The first show has Charlie Robinson, Lonesome Bob with Alison Moorer on harmony, and Trisha Yearwood. The second show introduces Eric Heatherly, who's the first big breakthrough starlet of the year—and has the Derringers and Joy Lynn White, who's making the best music of her career. On the third one, Texas troubadour Hal Ketchum makes a 'comeback' appearance, with Texas blues player Lee Roy Parnell, and Kim Richey—the cream of the crop of Nashville's singersongwriters. So we include all these different artists each week."

Maureen Herman, video producer for Hank Williams III and manager of "Western Beat" club performer FW Long, says "Western Beat With Billy Block" comes at an opportune time.

"Critical praise from writers is good, but these artists need more," says Herman. "Look at Jim Lauderdale, who just got dropped from CMT. There was an article in the paper [local daily The Tennessean] saying country radio doesn't sup-

port this kind of artist. But here's a guy who's a great songwriter and well-known performer but can't sustain a recording career because he doesn't sell 200,000 units. 'Western Beat' is a chance for that kind of artist to get heard by a wider audience."

Parr hopes that favorable CMT audience response will engender future "Western Beat With Tracy Lawrence," Parr says. "To the left is the alternative. With this program, we can tie the right and left ends together and close the circle, because a lot of what's referred to as left-of-center is truly the most traditional country music out there."

The longform nature of the "Western Beat" series, Parr says, also allows CMT to further expand its programming format beyond its shortform music-videoclub foundation.

But Block believes the network can make the critically praised but commercially underappreciated artists who make up the bulk of "Western Beat" into stars.

"Television is the most powerful medium on the planet," he says. "We believe that these artists have been stars a long time and now have the opportunity to be introduced to a huge country audience at a time when the market is looking for a new generation of stars."

Block says Nashville's "Western Beat" community "offers a rich talent pool for the show."

"The beauty is the juxtaposition of styles," he says. "The first show has Charlie Robinson, Lonesome Bob with Alison Moorer on harmony, and Trisha Yearwood. The second show introduces Eric Heatherly, who's the first big breakthrough starlet of the year—and has the Derringers and Joy Lynn White, who's making the best music of her career. On the third one, Texas troubadour Hal Ketchum makes a 'comeback' appearance, with Texas blues player Lee Roy Parnell, and Kim Richey—the cream of the crop of Nashville's singersongwriters. So we include all these different artists each week."

Maureen Herman, video producer for Hank Williams III and manager of "Western Beat" club performer FW Long, says "Western Beat With Billy Block" comes at an opportune time.

"Critical praise from writers is good, but these artists need more," says Herman. "Look at Jim Lauderdale, who just got dropped from CMT. There was an article in the paper [local daily The Tennessean] saying country radio doesn't sup-



RCA Celebrates ACM Wins. RCA Label Group (RLG) artists and staff celebrated their victories at the Academy of Country Music Awards in Los Angeles with an after-show bash at Il Posto. Among the members of the Nipper family to take home trophies were Clint Black and his wife, Lisa Hartman Black, who won the vocal event of the year category for the duet "When I Said I Do." Pictured, from left, are RLG senior VP/MG Butch Waugh, RCA promotion VP Mike Wilson, Hartman Black, RCA sales VP Ron Howie, Black, and RLG chairman Joe Galante.

CMA Reshuffles Operations In Europe; Mercury Nashville, Free Lance Label Pact

THE COUNTRY MUSIC ASSN. (CMA) is restructuring its European operations, resulting in the departure of Germany/Switzerland/Austria (GSA) representative Jan Garich, who was based in Cologne, Germany. Also, CMA U.K./Ireland director David Bower moves to a consulting role, allowing the CMA to end a short-term lease on its current London office space in late summer. The CMA's activities in the GSA region will be redirected to Nashville, headed by senior director of international and new-business development Jeff.

The CMA has maintained an office in Germany since 1994. The London office opened in 1982. CMA's international services and administration will continue to be handled from London by CMA manager of international operations Bobbi Boyce. Also, Trevor Smith remains in place as Sydney-based Australian representative.

Coinciding with the European move, the CMA will be restructuring its international and new-business development departments in Nashville. The CMA plans to beef up its International Web presence via CMWorld.com.

FREE LANCE: The Nashville division of Mercury Records has signed a deal with Free Lance Entertainers, a small label launched by 'N Sync member Lance Bass that will focus on new and developing country and pop acts. Mercury has the right of first refusal on any country acts Bass finds.

Country artist Meredithe Edwards, 16, who has toured with 'N Sync, is Free Lance's first signing. Her debut album, due in the first quarter of 2001, will be promoted, marketed, and distributed through Mercury.

The label will kick off with a talent search on GotMusic.com. Entries can be submitted online or via mail until July 29. Live auditions for 18 or older are set for June and July at Planet Hollywood locations in Dallas, Las Vegas; Atlanta; Orlando, Fla.; Nashville and New York.

ON THE ROW: Former Capital Records VP of promotion Terry Stevens joins Atlantic Records as national promotion director. Stevens, who most recently was working as a house-to-house independent promoter for Asylum Records, will also handle the Midwest region for Atlantic, replacing Bill Heltemes.

Southwest regional promotion David Berry adds national promotion manager duties. Former Deco rep Trudie Richardson, most recently executive producer of syndi-

cated radio show "Nashville Nights," joins Atlantic for secondary promotion duties.

Leslie Kellner joins CMA Nashville as manager of publicity from a similar position at Island Records in New York. Also, Hannah Sanford is promoted from publicity coordinator to manager of publicity at MCA.

Miles Chapman, once Broken Bow Records as VP of promotion. He previously was Southwest regional promotion manager at Asylum Records.

Former Asylum West Coast regional promoter

Beth Randolph joins Seattle-based Broadcast Programming (BP) as Web content manager for BP's four sites. He's also involved in the development of a new Web format project.

Hannah Paramore joins CountryCool.com as VP of sales and marketing. She had been Midwest region marketing manager for City Search.com.

SIGNINGS: Fitzgerald Harley signs former Atlantic artist Matt King to a management contract.

Lyrick Street artist Sonya Isaacs signs with Buddy Lee Attractions for booking.

ARTIST NEWS: Set to perform at the Country Weekly Presents the TNN Music Awards June 15 in Nashville are Faith Hill, Alan Jackson, Martina McBride, Clint Black and Lisa Hartman Black. Jo Dee Messina, Brad Paisley, Kenny Chesney, Sheryl Lee, the Wilkinsons, and Mark Wilks. Jeff Lorber hosts the event, which will be telecast live on TNN 8-11 p.m. EDT from the Gaylord Entertainment Center.

Canadian trio Lace, signed to 143 Records and previously worked by the Warner Bros. Nashville office, will no longer be handled by Warner Bros. The group remains signed to 143, which is a Warner imprint.

Addax Publishing Group of Lenexa, Kan., is publishing a children's book based on Kenny Rogers' song "The Greatest," written by Don Schlitz. The book, also titled "The Greatest," is due in June and targeted to children ages 4-8. It will be packaged with a collector's edition audio CD of the songs from Rogers.

FOR THE RECORD: To clarify an item in last issue's column, Meest Loaf's 1997 album "Bed Out Of Hell" was produced by Todd Rundgren, not Jim Steinman, who wrote the album's tracks.

Billboard.

MAY 27, 2000

HOT COUNTRY SINGLES & TRACKS™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 156 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHARTS	TITLE PRODUCER (SONGWRITER)	ARTIST	PAN/FORMAT
①	1	3	21	THE WAY YOU LOVE ME BOB WYATT/STEVE MULLEN	2 weeks at No. 1 WARMED OVER	FATH HILL WARMED OVER
②	2	4	22	SHE'S MORE JONATHAN & STYLAR (MIGUEL CROSBY)	1 week at No. 2 CLOSER	ANGRY GRIGGS MIGUEL CROSBY
③	4	7	14	THE CHAIN OF LOVE G. JONES/H. WALKER / J. BARNETT / L. LEE	1 week at No. 3 CLOSER	CLAY WALKER GIANT ALBUM #1
④	8	10	15	BUY ME A ROSE T. BROWN & COHAN (T. BROOKS & S. COLLINS)	1 week at No. 4 CLOSER	CHAD TRICK GIANT ALBUM #1
⑤	3	1	31	THE BEST DAY T. BROWN & STYLAR (H. MULLUM / K. HODZIC/COOPER)	1 week at No. 5 CLOSER	GEORGE STRAIT MCA NASHVILLE 12/24/07
⑥	5	2	22	WHAT DO YOU LIKE ME NOW? T. BROWN & STYLAR (H. MULLUM / K. HODZIC/COOPER)	1 week at No. 6 CLOSER	COLIN RAYE GIANT ALBUM #1
⑦	10	9	17	COLD FEET LAST A MOMENT T. BROWN & STYLAR (H. MULLUM / K. HODZIC/COOPER)	1 week at No. 7 CLOSER	TODY KEITH DEARWOOD 4/9/01
⑧	7	6	28	DO YOU LIKE ME NOW? T. BROWN & STYLAR (H. MULLUM / K. HODZIC/COOPER)	1 week at No. 8 CLOSER	KENNY CHESNEY GIANT ALBUM #1
⑨	11	11	19	WHAT I NEED TO DO T. BROWN & STYLAR (H. MULLUM / K. HODZIC/COOPER)	1 week at No. 9 CLOSER	CLAY DAVIDSON GIANT ALBUM #1
⑩	12	13	20	UNCONDITIONAL H. BROWN/STYLAR/HENDERSON/B. BROWN/R. RUTHERFORD	1 week at No. 10 CLOSER	CLINT BLACK WITH STEPHEN MCGREAGH GIANT ALBUM #1
⑪	9	8	20	BEING LOVED T. BROWN & STYLAR	1 week at No. 11 CLOSER	PHIL VASSAR ARTIE NASHVILLE 11/27/07
⑫	6	5	31	I HOPE YOU DANCE M. BRIGHT & G. SANDERS/MILLER	1 week at No. 12 CLOSER	TRACIE ADKINS GIANT ALBUM #1
⑬	14	17	10	I HOPE YOU DANCE M. BRIGHT & G. SANDERS/MILLER	1 week at No. 13 CLOSER	TIM McGRAW CUE ALBUM #1 CUT
⑭	13	14	18	MORE T. BROWN & STYLAR	1 week at No. 14 CLOSER	REBA MCENTIRE GIANT ALBUM #1
⑮	16	16	7	SOME THINGS NEVER CHANGE T. BROWN & STYLAR / MCGRAW (B. CLOUD IN ALDRIDGE)	1 week at No. 15 CLOSER	YANNIE GREY GIANT ALBUM #1 CUT
⑯	19	19	11	IT'S OKAY T. BROWN & STYLAR (D. WARDEN)	1 week at No. 16 CLOSER	
⑰	17	15	20	ANOTHER NINE MINUTES T. BROWN & STYLAR (T. BROWN & STYLAR, BURPT)	1 week at No. 17 CLOSER	
AIRPOWER						
⑱	20	21	13	PRAYIN' FOR DAYLIGHT T. BROWN & STYLAR (T. BROWN & STYLAR)	1 week at No. 18 CLOSER	RUSS FLUTTS GIANT ALBUM #1
⑲	16	18	19	ME NEITHER T. BROWN & STYLAR / CLOUDS F. ROGERS	1 week at No. 19 CLOSER	BRAD PASHLEY (V) ARTIE NASHVILLE 11/27/07
⑳	20	17	21	LOVE'S THE ONE HOUSE T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD)	1 week at No. 20 CLOSER	MARTINA McBRIE GIANT ALBUM #1
㉑	71	26	16	FLOWERS ON THE WALL K. STRELLA / JENNIFER	1 week at No. 21 CLOSER	ERIC HEATHERLY (C) (D) / MEMORY 1/28/01
㉒	17	18	7	WHAT ABOUT NOW T. BROWN & STYLAR (T. BROWN & STYLAR)	1 week at No. 22 CLOSER	LOWESTAR GIANT ALBUM #1
㉓	26	21	35	COWBOY TAKE ME AWAY T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD)	1 week at No. 23 CLOSER	DIXIE CHICKS (V) MONUMENT 3/23/01
㉔	71	71	18	YOUR EVERYTHING T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 24 CLOSER	LITTLE BIG TOWN GIANT ALBUM #1
㉕	23	22	35	MY BEST FRIEND T. BROWN & STYLAR / T. BROWN & STYLAR (A. MAYN / S. LUTHER)	1 week at No. 25 CLOSER	TIM McGRAW GIANT ALBUM #1 CUT
㉖	71	26	71	STUCK IN LOVE T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 26 CLOSER	THE JUDOS GIANT ALBUM #1 CUT
㉗	26	31	11	YOU'LL ALWAYS BE LOVED BY ME T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 27 CLOSER	BROOKS & DUNN (C) (D) / MONUMENT 3/23/01
㉘	31	29	5	IT MUST BE LOVE T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 28 CLOSER	ALAN JACKSON ARTIE NASHVILLE ALBUM CUT
㉙	30	32	18	IT'S ALWAYS SOMETHIN' T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 29 CLOSER	ERIC CLAPTON GIANT ALBUM #1
㉚	32	34	20	I WILL... T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 30 CLOSER	SHEDADY LYRIC STREET 1/20/01
㉛	33	71	29	NO MORE T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 31 CLOSER	THE REVEREND GIANT ALBUM #1
㉜	29	33	11	FAITH IN YOU T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 32 CLOSER	STEVE WARNER GIANT ALBUM #1
㉝	18	—	1	COLD DAY IN JULY T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 33 CLOSER	DIXIE CHICKS MONUMENT ALBUM CUT
㉞	36	31	7	I NEED YOU T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 34 CLOSER	LEANN RIMES GIANT ALBUM #1
㉟	36	35	6	ALMOST DON'T COUNT T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 35 CLOSER	MARY WILLS (V) MERCURY 1/21/01
㉟	34	39	3	WHEN YOU DON'T LOVE T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 36 CLOSER	TRAVIS WHEELER (C) (D) / JO DHEMMA 1/27/01
㉟	50	—	7	THAT'S THE WAY T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 37 CLOSER	DEE JESSINA GIANT ALBUM #1
㉟	52	56	3	WHEN YOU COME BACK TO ME AGAIN T. BROWN & STYLAR / T. BROWN & STYLAR (B. CLOUD & J. REGAN)	1 week at No. 38 CLOSER	GARTH BROOKS CAPITOL RECORDS 1/31/01

Billboard® Top Country Singles Sales™

THIS WEEK	LAST WEEK	2 WKS. AGO	WINS OR CHARTS	TITLE	WRITER	DISTRIBUTING LABEL	ARTIST
1	2	2	1	BREATH	WARNER BROS. 65814/WRN	No. 1	FAITH HILL
2	2	2	12	GOODBYE EARTH	MONUMENT 75952/Sony	8 weeks at No. 1	DIXIE CHICKS
3	3	5	8	YES	HARMONY 1901/HARMONY		CHAD BROOK
4	4	3	15	AMAZED	EPIC 73057/EPIC		LONESTAR
5	5	5	8	UNBREAKABLE HEART	GREAMONS 49504/INTERSCOPE		JESSICA ANDREWS
6	12	25	8	ONE VOICE	EPIC 73056/EPIC		BILLY GIBBON
7	5	5	13	COULDNT LAST A MONT	EPIC 73053/EPIC		COLLIN RAY
8	5	19	2	PRAYIN' FOR DAYLIGHT	UPTOWN 160398/DOLLYMORN		RASCAL FLATTS
9	2	9	14	JIMMY'S GOT A GIRLFRIEND	GANT 16087/WARNER BROS.		THE WILKINSONS
10	8	7	17	NO MERCY	EPIC 73045/EPIC		TY HERNDON
11	10	9	9	FLOWERS ON THE WALL	MERCURY 170129		ERIC HEATHERLY
12	11	13	13	UNCONDITIONAL	SONY 33830		CLAY DAVIDSON
13	16	14	3	WHEN YOU NEED MY LOVE	GREAMONS 49503/INTERSCOPE		DAWBRY, WAGLEY

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE, MASS MERCHANT, AND INTERNET SALES
REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan®

ARTIST	TITLE / LYRICIST / NUMBER / DISTRIBUTING LABEL	RECD BY	WEEKS	PEAK	CHART
THE KIRNELYS	SHE AIN'T THE GIRL FOR YOU 71677050509		16	4	
JENNIFER DAY	THE FUN OF YOUR LOVE 71659370125		12	20	
LEANN RIMES	BIG DEAL 713086		19	33	
ROCOHET	DO I LOVE YOU ENOUGH COLUMBIA 71837503901		17	5	
NEAL MCLOY	FOR EVERDAY ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) 71671000003		17	5	
VARIOUS ARTISTS	ONE HEART AT A TIME ATLANTIC 84171346		21	38	
WADE HAYES	UP NORTH (DOWN SOUTH SOUTCH EAST, CUT WEST) MONUMENT 71308409		18	19	
GARTH BROOKS	A COUNTRY BOY CAN SURVIVE 71026000000		26	23	
LEANN RIMES	HOW DO I LIVE A&M 73002		21	154	
GARTH BROOKS AS CHANNE	IT DON'T MATTER TO THE SUNLIGHT IN YOU C CAPITOL 50108		21	154	
DANNI LEIGH	HONEY I DO MONUMENT 71308650091		24	22	
TIM MCGRAW	PLEASE REMEMBER ME/FOR A LITTLE WHILE 71308673380		25	—	

JESSICA ANDREWS

*"I never knew what it
was like to feel so much
love and support from
the industry and my peers
...but I DO NOW!
Thank you so much!"
Love, Jessica*



ACM TOP NEW FEMALE VOCALIST

i do now

the new single
from the album

**HEART
SHAPED
WORLD**

IMPACT DATE: 6/5

*See Jessica sing the
National Anthem before
the Indianapolis 500!
(May 28 on ABC)*

www.jessicaandrews.com



© 2000 SAG Music Nashville LLC d/b/a DreamWorks Records Nashville
www.dreamworksrecords.com

Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

INDIE INVENTION: A consoling effect of the major record companies limiting their involvement in classical music is that room in the market will open up for upstart firms of energy and imagination. Many of these operations will be staffed by those who once worked with the majors, learning from their innovations and their errors.

Chris Craker—a former independent producer/engineer on hundreds of projects for EMI/Virgin, Decca, RCA, Sony, and several indie labels—is a prime example of the trend. An creative principal-commissioning director of the London-based Black Box Music, Craker has turned his production company into a hot, new-model record label with 50 classical and jazz titles and plans for three more per month.

As an entrepreneurial producer, Craker looks to the exemplary aesthetic and sonic gestalt of Manfred Eicher's ECM (although Craker's ideas are inherently more popular). Black Box's forward-minded mix of creative, contemporary A&R policies and sleek, eye-diverting cover designs has yielded a buzz in the U.K.—not only at retail but in financial circles. Recently, three high-profile British investors came in for 40% of the company, with the influx of cash and influence enabling Craker to build on his early promise. Black Box has begun to build a name beyond the U.K., with its wares offered in more than 20 territories. In June, the label debuts in the U.S. via Harmonia Mundi.

The best-selling Black Box title so far has come from Sir Simon Rattle, principal conductor of the London Sinfonietta, as Michael Nyman Batt's alluring solo disc "Alone" features minimalist works ranging from transcriptions of Nyman film themes and John Adams' aria to Arvo Pärt's "Spiegel im Spiegel" and a ghostly David Bowie/Brian Eno art-rock instrumental. Issued last year in the U.K., "Alone" is joined in the Black Box catalog by another Harmonia disc, "On Fire," comprising contemporary British compositions drawing on jazz and other influences outside the classical canon, as in Dave Heath's "Coltrane." Next year brings a second pair of Harmonia albums, one of Nyman transcriptions and another of film themes by the likes of Ryuichi Sakamoto.

Rivaling "Alone" in U.K. popularity is "Elegar: Rediscovered Works For Violin" by Kazakhstani violinist Marat Bisengaliyev with pianist.

black box

Benjamin Britten's album was nominated for Gramophone Award last year. Another highlight of the Black Box discography is the Prokofiev collection by British cellist Raphael Wallfisch and pianist John York. And from Musevite violinist Roman Mints comes "Transformations," a penumbraical recital of late 20th-century Eastern European works.

Ever since he helmed Marco Polo's Irish composer series, Craker has had an abiding interest in the classical scene in Ireland. A calling card for the close contacts he has developed there is "Silver Apples Of The Moon," a collection of pastoral, folk-tinted string pieces performed by Limerick's Irish Chamber Orchestra. Also included in Black Box's modern Irish series are albums devoted to such composers as Gerald Barry and Kevin Volans (the latter born in South Africa but an Irish citizen). The title work of Volans' "Cleada," "comes from the most minimalist piece, a single piano meditation on nature. Craker is also recording Volans' string quartets with London's Duke Quartet, which will be touring the world through North America next year.

For Craker, a musician himself (having been a clarinetist on the U.K. classical scene for years), the credo for Black Box centers on flexible but familiar artist relationships. "I speak with most of our artists on a fortnightly basis, and that close contact yields all manner of benefits," he says. "For one thing, players like Haram and Wallfisch have turned down other offers to work with us. And we've been able to coordinate with artists so that they tour the works that they record, which is vital for record sales. The Duke is coming to America, as is the Nash Ensemble, who will play some of the James McMillan chamber works that we're recording with them."

"Even though it's standard procedure in the pop business, there has never been close communication in classical music between the artist and record company and between the record company and management or the booking agent," Craker adds. "We plan to operate much more like a pop label in that way. We've even taken on a company in London, Iridium Arts, as an exclusive agent to program our artists and our customers' works around the world."

In the recording studio in London, Dublin, or New York on an almost weekly basis, Craker has been a key beneficiary of major-label artist flight. Percussionist Evelyn Glennie, a BMG refugee, will enter Abbey Road next month with Craker and the London Philharmonic Orchestra to record Heath's "African Sunrise, Manhattan Rave." Demonstrating Craker's open mind when it comes to current sounds, the resulting album may also feature club-minded remixes. Also, a disc by Nyman Band horn player Dave Lee will entail not only Skye of the pop group Morcheeba singing Kurt Weill songs but also with Patti Boyd. And on the horizon will be a London-based composition by former Brodsky Quartet leader Michael Thomas, with guest vocalist Elvis Costello.

More traditional upcoming releases include a disc from the Lyric Piano Quartet (led by New York Philharmonic concertmaster Glenn Dicterow), as well as the debut album by Amir, a 13-year-old Kazakhstani violin prodigy (and Bisengaliyev pupil). This summer, Craker begins recording a three-disc set of Mozart Wind Concertos with the English Chamber Orchestra that will help inaugurate Black Box's new midprice line in the fall. Other candidates for midprice release will stem from the dozens of recordings Craker made with the likes of the London Symphony Orchestra for Virgin's "Ultraviolet" line, the masters of which have come back to him. Craker also owns EMIT's "Anglo-American Chamber Music" series, which has just been reissued by EMI in four-for-one form but will eventually find its center in Black Box.

The first five Black Box releases from Harmonia Mundi are the Elgar and Volans titles, plus "Dark Labyrinths" from British composer Philip Grange, a set of songs to texts by Irish rebel poet Robert Moore, and an album devoted to Britten mentor Frank Bridge. Information, free MP3 downloads, and CD purchases from the Black Box catalog can be had via its elaborate Internet site (blackboxmusic.com), which gets its distinct look from the same Xine design house in London that develops the label's cinematic album covers and point-of-sale posters.

Harmonia Mundi USA president René Goiffon offers perhaps the ultimate compliment to Black Box—going into its studio with "I get a proposal to distribute a label practically every day, and very few are that attractive," he says. "A new label needs a raison d'être, and Black Box has that. Chris' approach to music is unique, and the design of his products is fresh. Many of the problems in the classical record industry have been created by the industry itself. We need new ideas like his."

Billboard.

TOP CLASSICAL ALBUMS

TOP CLASSICAL ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	27	ANDREA BOCELLI	NO. 1 IMPRINT AND NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)
2	2	8	JOAO MARESGAR MEYER-MARKO CYONNOR SOLO CLASSICAL 451 001 005 001 0001
3	3	24	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 8602986 (17.98 CD)
4	5	10	ANDRE RIOURE PHILIPS 450054 (10.98/17.98)
5	4	4	KRONOS QUARTET Nonesuch 79100 (16.98 CD)
6	NEW	1	VARIOUS ARTISTS DG 32340 (10.98/17.98)
7	6	2	JOHN WILLIAMS SONY CLASSICAL 89131 (16.98 EC 002)
8	7	1	VARIOUS ARTISTS SONY CLASSICAL 89130 (16.98 EC 002)
9	13	1	CARRERAS-DOMINGO-PARROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)
10	NEW	1	MARTHA ARGERICO EMI CLASSES 56975 (16.98 CD)
11	9	1	VARIOUS ARTISTS EMI CLASSES 56976 (16.98 CD)
12	RE-ENTRY	1	PHILHARMONIA ORCHESTRA (ZANDER) TELARC 90527 (10.98/17.98)
13	10	66	SONY CLASSICAL 89128 (10.98 EC 002)
14	8	3	VARIOUS ARTISTS EXP CLASSICAL 00001 (16.98 CD)

COMPILED FROM A NATIONAL SAMPLE OF 50 RETAIL STORES, MUSIC MICROWARE, AND INTERNET SALES REPORTS; COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD

© 2000 Billboard



CRAKER

TOP CLASSICAL CROSSOVER

TOP CLASSICAL CROSSOVER			
THIS WEEK	LAST WEEK	WEEKS AT #1	ARTIST
1	61	10 weeks at #1	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89101 (16.98 EC 001)
2	25	1 week at #1	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89102 (9.98 EC 001)
3	1	1	SARAH BRIGHTMAN REALITY (DEUTSCHE 059303 (21.98 EC 001)
4	5	6	SARAH BRIGHTMAN ▲ SONY CLASSICAL 89103 (16.98 EC 002)
5	7	1	JOSEPHINE PEKKA SALONEN SONY CLASSICAL 63016 (10.98 EC 016)
6	12	1	WILLIAM ORBIT MAYERICK 47596 (17.98 CD)
7	5	1	SYNTHETIC ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 89104 (16.98 EC 001)
8	6	1	UTE LEMPER DECCA 466473 (10.98/17.98)
9	10	1	JOHN WILLIAMS NAXOS 8.557333 (12.98 EC 002)
10	9	1	GROVER WASHINGTON, JR. SONY CLASSICAL 61684 (10.98 EC 016)
11	17	1	SARAH BRIGHTMAN REALITY USED/DECCA 891116 (17.98 CD)
12	11	1	VARIOUS ARTISTS WYNDHAM 411412 (16.98 CD)
13	14	1	JOHN WILLIAMS/CHRISTOPHER PARKENSON SONY CLASSICAL 61649 (17.98 EC 002)
14	15	1	ARIA NAXOS 8.557342 (17.98 EC 002)
15	RE-ENTRY	1	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 620911 (11.98 EC 021)

▲ Atoms with the previous week's gain (●) or loss (▲). ■ Recording Industry Association of America (RIAA) certification: no chart shipment (NC); gold (GOLD); platinum (PLAT); multi-platinum (MULTI PLAT); diamond (DIAMOND). Number before Platinum or Diamond symbol indicates the number of million units shipped. For total sales, add double platinum and diamond awards. * Atoms with the previous week's gain (●) or loss (▲). ■ Recording Industry Association of America (RIAA) certification: no chart shipment (NC); gold (GOLD); platinum (PLAT); multi-platinum (MULTI PLAT); diamond (DIAMOND). Number before Platinum or Diamond symbol indicates the number of million units shipped. For total sales, add double platinum and diamond awards. ** Atoms with the previous week's gain (●) or loss (▲). ■ Recording Industry Association of America (RIAA) certification: no chart shipment (NC); gold (GOLD); platinum (PLAT); multi-platinum (MULTI PLAT); diamond (DIAMOND). Number before Platinum or Diamond symbol indicates the number of million units shipped. For total sales, add double platinum and diamond awards. ■ Back-to-back chart entries. ■ Back-to-back chart entries between \$16.98 and \$17.97. ■ CD with a wholesale price lower than \$16.98 or \$17.97. ■ CD with a wholesale price higher than \$16.98 or \$17.97. ■ CD with a wholesale price between \$16.98 and \$17.97. ■ CD with a wholesale price higher than \$16.98 or \$17.97. ■ CD with a wholesale price between \$16.98 and \$17.97.

© 2000 Billboard

ALL RIGHTS RESERVED. MAY NOT BE REPRODUCED, STORED IN A RETRIEVAL SYSTEM, OR TRANSMITTED, IN WHOLE OR IN PART, BY ELECTRONIC, MECHANICAL, OR OTHER MEANS, INCLUDING PHOTOCOPYING, RECORDING, OR OTHERWISE, WITHOUT THE PRIOR WRITTEN PERMISSION OF BILLBOARD.

© 2000 BILLBOARD COMMUNICATIONS GROUP INC. BILLBOARD.COM

TOP CLASSICAL MIDLINE

TOP CLASSICAL BUDGET

TOP CLASSICAL MIDLINE			
TOP CLASSICAL BUDGET			
1	2	3	4
1 DINNER CLASSICS: FRENCH ALBUM VARIOUS ARTISTS SONY CLASSICAL 89103 (16.98 CD)	2 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAR	3 GOURMET: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY	4 SPANISH GUITAR MUSIC JOHN WILLIAMS NAXOS 8.557343 (16.98 CD)
2 BACKSTAGE PASS VARIOUS ARTISTS ERATO 3 50 GREATEST CLASSICS VARIOUS ARTISTS 3CD 4 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO	5 CLASSICS FOR YOUR VALETUROS VARIOUS ARTISTS ERATO	5 MOZART: SYMPHONY NO. 40 & 41 VARIOUS ARTISTS MADACY	6 CLASSICAL HITS VARIOUS ARTISTS MADACY
3 50 GREATEST CLASSICS VARIOUS ARTISTS 3CD 4 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO	6 CLASSICS FOR YOUR VALETUROS VARIOUS ARTISTS ERATO	7 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS ERATO	8 BACH: BRANDENBURG CONCERTOS VARIOUS ARTISTS ERATO
4 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO	7 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	9 BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS ARTISTS MADACY	10 BEETHOVEN: 100 GREATEST VARIOUS ARTISTS MADACY
5 CLASSICS FOR YOUR VALETUROS VARIOUS ARTISTS ERATO	8 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	11 MOZART: GREATEST HITS VARIOUS ARTISTS MADACY	11 BEETHOVEN: 100 GREATEST VARIOUS ARTISTS MADACY
6 CLASSICAL HIGHLIGHTS VARIOUS ARTISTS ERATO	9 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	12 BEETHOVEN: SONATA 100 VARIOUS ARTISTS ERATO	12 MOZART: GREATEST HITS VARIOUS ARTISTS MADACY
7 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	10 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	13 DEBUSSY: GREATEST HITS VARIOUS ARTISTS ERATO	13 DEBUSSY: GREATEST HITS VARIOUS ARTISTS MADACY
8 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	11 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	14 DEBUSSY: FIRST MOZART VARIOUS ARTISTS ERATO	14 DEBUSSY: FIRST MOZART VARIOUS ARTISTS MADACY
9 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	12 50 GREATEST HIGHLIGHTS SHOW ON EARTH VARIOUS ARTISTS ERATO	15 50 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY	

Billboard



In conjunction with
Jazz.com

The definitive event about the music and business of jazz.

The official consumer magazine
of the conference
JazzTimes™
AMERICA'S JAZZ MAGAZINE

JAZZ

conference & awards

Just Announced

- Live Artist showcases at BET on Jazz Restaurant Sponsored by Baileys Original Irish Cream
 - RENE' MARIE & PHILLIP MANUEL, MAXJAZZ
 - SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K.
 - LENORA ZENZALAI HELM, J Curve Records
 - MASQUE, Meek Records
 - DEREK BRONSTON, Hacate Ent. Group, LLC
- ...more to be announced

BAILEYS

plus . . .

- Welcome Cocktail Reception
- Keynote Address
- Exhibits
- Gala awards After Party
- Artist Panel
- Webcast by Jazz.com

Plus . . . Networking, fun and
much, much more!

for more info

Michele Quigley, Billboard - 212.536.5002
bbevents@billboard.com

for complete schedule of events
www.jazz.com

June 7-9, 2000
 JW Marriott, Washington DC

hot topics

- Recording • Technology
- Radio • Media • Marketing
- Musicians' Workshop
- Social Commentary

New Confirmed Panelists

Glen Barros, Concord Records
 Thurston Briscoe, WBGO FM
 Regina Carter, NIA Entertainment
 Tom Everet, Blue Note
 Herbie Hancock

... about the awards

The conference will culminate in the first-ever televised Billboard • BET Jazz awards. The awards are based on the Billboard charts and critics choice including Best New Artist, Lifetime Achievement and Live Performer of the Year.

Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004

Reservations: 202.393.2000 • conference room rate \$219

Airline: American Airlines call: 800.433.1790 - refer to #: AN # 1460 UP

TO REGISTER: Mail to Michele Jacangelo Quigley, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400 Make checks payable to Billboard.

□ \$395 Full Registration: after May 5 and walk up

First Name: _____ Last Name: _____ Title: _____ Company: _____

Address: _____ City: _____ State: _____ Zip: _____ Phone: _____ Fax: _____ E-mail: _____

Paying by: check Visa/MC AMEX Money order Credit Card #: _____ Exp. Date: _____ Signature: _____

(charges not valid without signature)

DON'T
MISS OUT.
REGISTER
TODAY!

Pro Audio

ARTISTS & MUSIC

Euphonix Scores Twice With System 5 Board, R-1 System

IT'S HARD TO BELIEVE it's been only eight months since Palo Alto, Calif.-based Euphonix introduced its System 5 Digital Console at the New York Audio Engineering Society Convention. After all, every time you turn your head there's a press release from the company announcing a high-profile installation of the groundbreaking mixer.

The Hit Factory bought two and immediately installed one in the Miami complex it acquired last year from Criteria Recording. Nashville powerhouse Emerald made a splash with its System 5 purchase recently. And in Chicago—a city not to be underestimated for its contribution to the recording industry—leading studio Chicago Recording Co. (CRC) recently bought four System 5 boards.

And music is just the tip of the iceberg. In the post-production, broadcast, film recording/dubbing, and

commercial production sectors, the board is just as popular, or even more so. Its success mirrors the mid-'90s fortunes of Euphonix's pioneering digitally controlled analog boards.

Impressed and a tad overwhelmed by the recent publicity blitz surrounding the System 5, I decided to probe further into its success by polling one of the experts on the subject: Euphonix president of worldwide sales and marketing Piers Plaskitt, a recent recruit to the Euphonix team and an industry veteran who knows a thing or two about selling groundbreaking consoles. (Suffice it to say that he began his engineering career at the Beatles' Apple Studios and went on to make his mark as the U.S. head of leading British console manufacturer Solid State Logic.)

Plaskitt attributes the success of the 96 kilohertz-capable System 5 to four factors: its ease of use, its sonic



by Paul Verna

quality, the readiness of modern-day engineers to take on new technology, and its price.

"In a commercial environment, any of our customers' customers have to be able to come in and sit down at the console and be able to use it," says Plaskitt. "If you're renting a car from Hertz, you show up at the airport, adjust the mirrors, fix the radio, and get in and drive. We spent a lot of time making sure that can easily sit down behind our console and start driving it quickly."

Somically the System 5 is the only major digital console that offers 96 kHz resolution. While the jury is still out on whether 96 kHz will take off as a mainstream multitracking format, Plaskitt believes that it will and says that his customers have embraced the System 5 partially because of its high sampling rate.

"People are buying the 96K console not because they're doing lots of 96K work right now but because they anticipate using it for DVD Audio," he observes. "When we get calls from the big replicators saying that the labels are gearing up for a massive DVD Audio rollout in the fall, we feel it's wise to pass on that information to our customers. We tell them: 'You have to know what product that can do or buy one that can't.'"

If Euphonix's customers are willing to take a leap of faith on 96 kHz

resolution, they seem even more willing to embrace the newness of the digital mixing/recording concept, which some old-school, analog-oriented professionals consider unfriendly. Plaskitt attributes that sea change in the industry to the success of digital audio workstations (DAW) in recent years.

Although DAWs have been around for more than a decade, only recently have they been affordable for high-resolution, multitracking applications. Their proliferation in the past few years has emboldened engineers to learn nonlinear techniques—skills that translate well to the digital console concept.

With regard to price, Plaskitt

argues that a System 5 with 96 kHz capability costs the same or less than similar multifrequency 48 kHz digital consoles from other manufacturers. While it's difficult to pin down console prices because they vary so widely according to the products' configurations, Euphonix boards are generally less costly than other leading brands, and the System 5 is no exception.

With such a strong combination of factors working in its favor, Euphonix has made inroads across all major sectors of the recording market, from music recording and audio post to film, broadcast, and advertising. In all, nearly 30 System 5 consoles have sold in less than a year—an impressive number for a new digital board.

A microcosm of the board's multidisciplinary appeal is Chicago Recording Co., which plans to use its four System 5s in a variety of applications, from music recording to commercial production. Hank Neuberger, the facility's executive VP/manager, says, "We serve a wide range of markets and need to support all pro audio formats, both analog and digital. Our motto is, 'Yes, we can do that!'" and System 5 is the key to our offering that kind of flexibility." Its snapshot and dynamic automation systems will let us continue to book the audio post suites back to back, with instant recall of I/O routing and console layouts."

From a design perspective, the System 5 also addressed all of CBC's challenges, according to Neuberger.

"As soon as we saw the System 5 design, we knew instantly that with five inputs, we could do a mix-minus sum," he says. "All digital consoles are designed to be digital; the Systems 5 lets you access that flexibility via an extremely user-friendly panel design. It's a brilliant layout."

In addition, sonic quality meant a great deal to Neuberger, who is a Grammy-winning engineer and an advocate of high-resolution audio technology.

"Full 96 kHz sample rates and 24-bit resolution are essential to ensure that we can remain state of the art for a long time," he says. "And the multi-format and multichannel monitoring system is extremely powerful."

Other facilities that have installed



Shown working on a Fabulous Thunderbirds surround-sound, high-resolution mix at the Euphonix System 5 console and R-1 Digital Multitrack at Los Angeles' Soundproof Studios, from left, are producer/engineer Ed Cherney, co-producer Kim Wilson, and engineer Martin Klober.

Putnam Reinvents Himself In Memphis New Recording Facility Part Of His Major Music Venture

BY DAN DALEY

MEMPHIS—Norbert Putnam, the producer who created an island of successful pop music in the middle of Nashville in the 1970s, is now the head of a new venture whose mission is to leverage the music another Tennessee hotbed: Memphis.

Putnam's website, [putnamrecords.com](http://www.putnamrecords.com), intends to sign artists and classic recording artists whose work has associations with the city that regards itself as the birthplace of the blues, R&B, soul, and rock'n'roll. Its roster already has vintage artists Dobie Gray, Rufus Thomas, and Jerry Butler, as well as Planet Swan, a new artist and daughter of country/rockabilly singer Billy Swan ("I Can Help").

An integral part of cdmemphis.com, which came into being earlier this year, is a massive new recording facility that in many ways combines the forces currently at work in the

studio business with some vintage elements of its own.

Cadre Studios—part of Cadre Entertainment, an umbrella group of some 20 odd Memphis-based investors backing the venture—is located in Memphis' reviving downtown area, near the Mississippi riverfront at the city's new Triplett ballpark stadium, in a bank building erected in 1928.

The studio's main lobby, which is massive at 100 by 70 feet with a 24-foot-high ceiling, serves as the tracking room. Marble walls and brass-trimmed terrazzo floors provide a reverberation decay time approaching three seconds.

The main area has been left open and furnished with a few plush chairs, end tables, and table lamps, giving the space a comfortable sense of intimacy despite its cavernous proportions. What had been two rows of wood-paneled offices along

the side walls are now nine isolation booths, and some of the office windows have been dismantled and reassembled as a drum booth and as gobs. Below the main floor is the bank's 60- by 20-foot vault, which is in the process of being converted into a live echo chamber.

At 32 by 32 feet, control room size is at the top of a double staircase and is made from two executive offices whose dividing wall has been removed but whose Tiffany banker's lamps remain. The front of the room is curved glass, with excellent visual connections to the entire tracking space and the marble mezzanine that surrounds it. As a result, monitors—KRK 8 speakers, in this case—are free-standing rather than soffited.

The control room was initially fitted with a Mackie 24 digital console, which was scheduled to be replaced (*Continued on next page*)

in recent months include KOMO-TV Seattle, Los Angeles audio/video post facility Intermedia; Dallas/Fort Worth CBS affiliate KTVT; Los Angeles Public Broadcasting Service affiliate KCET; Sydney advertising powerhouse Tiger Recording; film juggernaut Skywalker Sound in Marin County, Calif.; Media Principia, a film sound studio in Montreal; and L.A.'s Soundproof Studios, where producer/engineer Ed Cherney recently mixed a *Fabulous Thunderbirds* live recording captured in surround sound at 24-bit, 96 kHz resolution on a Euphonix R-1 hard-disk system.

In fact, the R-1 is a success story in itself, with many stand-alone units already in use with a variety of digital and analog consoles, and new ones being added as *"more de rigueur"* to the System 5.

The double whammy of the System 5 and R-1 has been the crowning glory of the Euphonix management team, which had been struggling in an ultra-competitive market. Besides Plaskitt—who joined in September 1999—the executive maesthodude includes chairman Dieter Meier, president/CEO Barry Margerum, founder and chief product officer Scott Silfvast, VP of engineering Steve Milne, and senior VP of operations Paul Hammel.

Another key executive at the Bay Area company is industry veteran Chris Pezar, who was recently promoted to VP for the Eastern Region; Pezar was previously director of sales for the region, as well as director of customer support systems.

With a bit of luck in its portfolio, the Euphonix team is looking to such hot new areas as Internet music distribution for production applications. The company just introduced its Listen-In Ethernet-based remote monitoring service and signed a development agreement with San Francisco-based "virtual studio" pioneer Rocket Networks.

"We're in Silicon Valley, and the people I sit next to at lunch when I go get my sandwich are talking about dotcom this and dotcom that," says Plaskitt. "The pool of talent we're drawing from is doing significant things on the Internet, especially in audio. We've found that our customer base is very Internet-savvy, and that's something we're very proud of."

"As soon as we saw the System 5 design, we knew instantly that with five inputs, we could do a mix-minus sum," he says. "All digital consoles are designed to be digital; the Systems 5 lets you access that flexibility via an extremely user-friendly panel design. It's a brilliant layout."

PUTNAM REINVENTS HIMSELF IN MEMPHIS

(Continued from preceding page)

with a pre-owned 36-input Neve VR board. Two other Mackie digital consoles are used in two other studio rooms of the \$22,000-square-foot edifice for editing and for use by a nascent audio school business, Cadre Academy, to which the studio is also home. A third floor is currently being leased to another, non-audio company but could he eventually converted to studio facilities.

The facility at Memphis' newest in the past has been anchored by two major studio facilities, Ardent Studios and House of Blues Studios. Owner Gary Belz is also a small investor in Cadre Entertainment and co-owner of Ocean Way Nashville.)

As huge as the studio facility is, however, it represents but a small component in a much larger business plan formulated largely by Putnam, a Muscle Shoals sideman who, after playing bass on records for Elvis Presley and many other seminal Memphis-sound artists, opened Quad Studio in Nashville in 1970. He worked there and in two other studios he built subsequently in Nashville, producing hit records for Joan Baez, Dan Fogelberg, and Jimmy Buffett, including Buffett's signature song "Margaritaville."

Nonetheless, the facility's layout and technical complement reflects Putnam's long-held view that an

emphasis on design and high-end technology isn't the key to a successful studio.

"I'm not anti-designer, but I've always said that studio designers don't produce records," he observes. "I'd rather have a studio that was put together by someone who makes records."

Putnam notes that it has never been his intent to achieve very high ceilings in studio rooms. Large double-pane windows hold some of the downtown Memphis street noise at bay, but passing trucks can make their presence felt. "It's not a matter of unbelievable isolation; it's a matter of creating a space that works for music," says Putnam. "And that's what every studio I've ever built has done."

Microphone lines are not run behind walls; rather, they run the floor in a pair of long snakes. A grand piano and two drum kits sit close by each other, baffled only by gobos. Putnam says that necessary levels of isolation can be achieved using good microphone placement techniques.

"The whole thing is about not putting barriers between people and music," he says. "When you go back and listen to the records the artists in Memphis made years ago, it wasn't about isolation and noise floor. It was about the groove of the track and the

sounds of the instruments."

Still, Putnam, who is edcmemphis.com's president/CEO as well as its main record producer, has slipped some acoustical design into the facility, though in a very subtle manner. For instance, an armoire in the rear of the control room has a curvilinear front that diffuses sound waves, as do the purposely fixed-angle slats of the plantation shutters on the rear windows.

"Even the bookcases in the control room act as diffusers," he says. "The part I really like about them, though, is that they also act as bookcases."

The bottom line on Cadre Studios is that Putnam has decided to go with simple, cost-effective (even the VR is a lease), off-the-shelf solutions for the studio's technical issues, choosing instead to place the emphasis on the attributes of the physical space, such as its acoustical properties, spaciousness, and location. To wit, Putnam chose to build the studio in a location that has everything to do with Memphis and its musical heritage.

Cadre's investors hope to tap into a deeply and widely infused sense of connection between the city and its music, whose enduring enthusiasm has charmed the world for the last hundred years. "It's the year 2000, and people still want that music at their weddings and parties," says Putnam.

"The way this studio is supposed to work is that it allows us to make music the way it's always been made here, using great spaces and great microphones and great talent," Putnam says. "In terms of technology, we're just picking the best there is

at the best price point at the moment. The really great thing is that, at these prices, we can keep changing the equipment to accommodate the way the industry moves. What you can't reproduce is a studio space like this one."



Keeping Up With Jones At Record One. Rock/pop singer/songwriter Rickie Lee Jones, newly signed to New York-based Artemis Records, worked on a new album at Record One in Los Angeles. Produced by Jones, Bruce Brody, and Ben Sidran, the album was engineered by James Farber and Robert Smith, with additional overdubs and mixing by Larry Alexander. Shown at the sessions, seated from left, are Jones and Brody. Standing, from left, are Alexander and assistant engineer Tom Sweeney. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 20, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE	MARIA MARIA Santa Fe!	HE WASN'T MAN ENOUGH Toni Braxton/ R. Kelly/ (LaFace Arista)	THE WAY YOU LOVE ME Faith Hill/ B. Galvin/ F. Hill (Warner Bros.)	KRYPTONITE 3 Doors Down/ P. Ebersol (Republic/Universal)	SAY MY NAME Destiny's Child/ R. Jenkins (Columbia)
Artist/ Producer (Label)	The Product G/B/ W. Jean, J. Duplessis (Arista)	LARRABEE NORTH (University City, CA) Harvey Mason, Jr., Steve Baughman	OCEANWAY (Julian King)	AROENT (Memphis, TN) Paul Eberhard Matt Martone	PACIFIQUE (Los Angeles) Lashawn Daniels Brad Gilden
RECORDING STUDIO(S)/ Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Thies, Andy Grassi Steve Fontane	SSL 4096 G plus	SSL 9000J	Neve V	custom Neve 8038
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 9000J	Neve V	custom Neve 8038	SSL 9000J
RECORDER(S)	Studer A827	Sony 3348	Studer AB27	Ampex ATR 124	Sony 3348
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499	Quantegy 467
MIX DOWN STUDIO(S)/ Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons Rodney Jerkins	STARSTRUCK (Nashville) Mike Shipley	THE RECORD PLANT (Los Angeles) Toby Wright	PACIFIQUE (Los Angeles) Jean Marie Hurst
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	SSL 9000	SSL 4080 G-Plus	SSL 9000J
RECORDER(S)	Sony 3348 HR	Sony 3348	Sony 3348	Pro Tools Sony 3348	Studer A800
MASTER MEDIUM	Quantegy 467	Quantegy 467	Ampex 467	GP-9	Quantegy 467
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcusen	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	UNI	Sony

© 2000, Billboard/SPI Communications. Hot 100, R&B & Country appear in this section each Sunday. Mastering, Rock, Modern Rock, Rap, Adult Contemporary, and Dance Sales are determined weekly. Please submit material for Production Credits to Marc Maron, telephone 212-536-3051, Fax 212-382-6094, mmarone@billboard.com

The Top Choice for
Topping the Charts



More hit records are produced
with Pro Tools than all other
digital audio workstations, combined.

www.digidesign.com

digidesign®

A division of **Avid**

For More Information

1.800.333.2137, code 484

Songwriters & Publishers

ARTISTS & MUSIC

Shatner Does Priceline.com Sequel

Actor Does Takes On Journey, Young M.C. Songs In New Ads

BY JIM BESSMAN

NEW YORK—Few commercials stand out more than William Shatner's for Priceline.com.

The "Star Trek" star's seemingly stream-of-consciousness spoken-word series of classic rock songs have been an effective fact, that a second batch of 30-second ads debuts later this month, following the initial flight, which premiered in January and eventually engendered a "Saturday Night Live" parody.

The commercials themselves can be seen as parody—as Shatner concedes. "I knew all along that we were treading a very fine line between buffoonery and bravery, and I have in fact found people who say, 'What a buffoon!'" he says. "But we knew what we had by the time we did the second grouping [of commercials], and I could put more assurance into the performance knowing that maybe they wouldn't make me the laughing stock of the Western world."

The new spots for "the name you prize" Internet consumer site will again present Shatner backed by a group of young musicians. This time they include Lisa Lee, Verence Salt's Louise Post, Fishbone's Nwood Wood, and Ben Folds, who enlisted Shatner to recite "In Love" on his 1998 solo project. "Fear Of Vol. 1," Shatner's ensuing performance of the track with Folds on "Late Night With Conan O'Brien" offered a virtual template for the Priceline commercials.

But the 10 songs chosen for the spots are again as essential to the ads' success as Shatner's commanding recitations. Among the new ones are Journey's "Any Way You Want It," the Bee Gees' "Jive Talkin,'" the "Movin' On Up" theme from "The Jeffersons,"

Diana Ross's "I'm Coming Out," and Young M.C.'s "Bust A Move."

"We needed songs like 'Convoy' that everybody can relate to," says Eren Lupinacci, writer/art director for the Shatner commercials. The C.W. McCall hit was one of the original notable songs, as were the Animals' "We Gotta Get Out Of This Place" and Eddie Money's "Two Tickets To Paradise."

"It would be a mistake to use the real versions—because that's already been done," says Lupinacci, himself a Trekkie, who was thrilled to "channel my inner Shatner" in creating the Priceline spots. "Everyone knows Shatner from 'Star Trek,' but few know that he's done these amazing spoken-word albums. I've been waiting my whole life to write him into a commercial."

Shatner recorded two albums during the late '60s "Star Trek" run, "The Transformed Man" and "Shatner Live," which were similar in style to the Priceline commercials. Rhine Records has featured vintage Shatner tracks on three of its "Golden Years" volumes, including his versions of the Byrds' "Mr. Tambourine Man" and the Beatles' "Lucy In The Sky With Diamonds."

To obtain the songs for the new commercials, Lupinacci says, he and music director Beth Urdang compiled a "wish list" of twice as many titles as were needed.

"It was difficult in terms of sheer quantity," adds Urdang, "Thinking of funny songs for William Shatner to sing wasn't hard, but we had to license them at an affordable price. No one responded unfavorably, but some songs were extremely expensive, and the thing about these songs is that they don't work unless they're imme-

diate recognizable."

It's not the same as "putting a song on a Burger King ad and licensing the song with the master [recording] for use as a sound bed, which requires a lot of money because it takes it out of play—but nobody will do it for a while," Urdang adds. "But [Shatner's] request didn't sound like the [original] songs, so there's no conflict with possible future usages"—so licensing was quite easy for the most part, especially with the second round. People already knew the spots and were kind of excited—even artists who aren't necessarily into advertising."

Lupinacci lauds Shatner's uncanny ability to mix his storytelling song "interpretations" of the original song lyrics—which include the scripted Freddie Mercury message—to fit within the spots' 30-second format. "You can sit in the room with Shatner singing 'I'm Coming Out,' which we use as a generic brand spot, and it's absurd," adds "But it's interesting how he can phrase the lyrics and finish them off with a bang."

Also amazing is the effect that the commercials have had on Shatner's career: "I want to see a movie last night at Universal Studios CityWalk, and they were playing my version of 'Lucy In The Sky With Diamonds,' and I was bowled over," says Shatner. The Priceline commercials, he adds, have kindled interest in his recordings.

I'm flabbergasted at the reaction," he says, contemplating a return to the studio. "The problem is, can I go back to being the performer and not the comic? Will you laugh and say it's a brilliant comedic gesture, when I'm not trying to be funny?"

NO. 1 SONG CREDITS

TITLE WRITER PUBLISHER
THE HOT 100
MARIA CALLA • Wyndham Jean, Jerry DuPlessis, Carlos Santana, K. Perazzo, R. Rekow • Sony/ATV
Turner/ASCAP/House Zincring/ASCAP/Telstar/IMI, EMI Blackwood/ASCAP, Steinway/ASCAP, Stefaria/ASCAP

HOT COUNTRY SINGLES & TRACKS
THE WAY YOU LOVE ME: REBA MCENTIRE, REBA MCENTIRE/ASCAP/Sonit And Sons/ASCAP/Pelizzano Crew/ASCAP, Albrecht Dresner/ASCAP, Coyote Hours/ASCAP/Famulus/ASCAP

HOT R&B SINGLES

I WISH • Carl Thomas, Mike City • Tom/ASCAP, Mike City/ASCAP

HOT POP SINGLES

(HOT 8-17) Country Grammar, "Hey Jason" (Jay E' Aragon • Jackie Frost/IMI, Careers-BMG/IMI, Publishing Designers/IMI, Universal/ASCAP, Basement Beats/ASCAP)

HOT LATIN TRACKS

A PURO DOLOR • Omar Alfano • EMOA/ASCAP

NYC's A 'Wonderful Town' Thanks To 'Encore!', 'Music Man' CD On Q

WONDERFUL: New York's City Center "Encore!" series closed out its third season May 4-7 with another concertized triumph—so what else is new about this glorious series?—by presenting "Wonderful Town," the 1953 musical by Leonard Bernstein, Betty Comden, and Adolph Green.

Nine years earlier, the same team made their Broadway debut with "On The Town," a warts-and-all look at the city. It didn't take them nine years to write the words for "Wonderful Town"; incredibly, considering its many charms, it was created in about a month as a favor to director George Abbott, after an earlier score by Leroy Anderson and Arnold Horwitz was rejected.

Because "Wonderful Town's" mid-'30s time frame precedes that of "On The Town," it's not quite a sequel, but it is its equal. Bernstein's score takes its cue from the well-grounded musical-theater tradition of musically suggesting another time and place by being squarely contemporary. It's a mix of off-the-top-of-the-head, albeit with a sophisticated, jazzy quality that is hip yet unquestionably of the theater-horn. Of course, Comden and Green, who delight in name-dropping songs, wittily provide a laundry list of well-known '30s personalities to remind the listener of the decade.

Although the score is freshly melodic, only two songs, "Ohio" and "It's Love," managed to escape the confines of the stage. Bernstein also wrote the dance music, while the late master of orchestration Don Waller (and apparently several others) collaborated on the orchestrations.

Based on the hit play "My Sister Eileen," "Wonderful Town" is a slightly edgy account of two sisters who are about to inherit their apartment in Greenwich Village.

As Ruth, Diana Murphy, who had a memorable, more somber role in Stephen Sondheim's "Passion," is comparable to Rosalind Russell, the

original star Sweetly cynical, she has a voice that suits Russell's by a mile.

Ruth's sister, Eileen, played by the reliable Lauren Benanti, now starring in the dance musical "Contact," draws men, including the adoration of an entire precinct of police officers, to her as only young, beautiful—and talented—women can.

The cast and, of course, Rob Fisher's Coffee Club Orchestra, managed to make a decent version of "The Town," a warts-and-all look at the city. It didn't take them nine years to write the words for "Wonderful Town"; incredibly, considering its many charms, it was created in about a month as a favor to director George Abbott, after an earlier score by Leroy Anderson and Arnold Horwitz was rejected.

Because "Wonderful Town's" mid-'30s time frame precedes that of "On The Town," it's not quite a sequel, but it is its equal. Bernstein's score takes its cue from the well-grounded musical-theater tradition of musically suggesting another time and place by being squarely contemporary. It's a mix of off-the-top-of-the-head, albeit with a sophisticated, jazzy quality that is hip yet unquestionably of the theater-horn. Of course, Comden and Green, who delight in name-dropping songs, wittily provide a laundry list of well-known '30s personalities to remind the listener of the decade.

Although the score is freshly melodic, only two songs, "Ohio" and "It's Love," managed to escape the confines of the stage. Bernstein also wrote the dance music, while the late master of orchestration Don Waller (and apparently several others) collaborated on the orchestrations.

Based on the hit play "My Sister Eileen," "Wonderful Town" is a slightly edgy account of two sisters who are about to inherit their apartment in Greenwich Village.

As Ruth, Diana Murphy, who had a memorable, more somber role in Stephen Sondheim's "Passion," is comparable to Rosalind Russell, the

Words & Music

by Irv Lichtman

'THEY'RE PLAYING MY SONG'

"KISS ME DEADLY"
Written by Mick Smiley
Published by The Twin Towers
Co./Mike Chapman Publishing Enterprises (ASCAP)

Heavy metal ruled much of the '80s. Although the peroxide-drenched, slash-and-thrust sounds may have gone the way of the dinosaurs, their influence can still be felt today in various genres of music. Many punk and ska bands of today started out playing metal. Therefore it seems appropriate that Moja/Universal's *Reel Big Fish* often covers songs from that time. Their latest remake, "Kiss Me Deadly," was a late '80s hit for Linda Ford. Her version, a rocking power ballad, peaked at

No. 19 on *The Billboard* Hot 100. The seven-man band decided to record the song for the benefit album "The Solution." Its proceeds will go to the environmental organization Heal the Bay.

"I remember hearing the song and seeing the video on 'MTV,'" says Aaron Barrett, lead singer of Reel Big Fish. "I loved all of that hair metal. I always loved the song."

The group, known for doing covers of Warrant, L.A. Guns, and the Cult, has no specific theory behind choosing the songs they decide to cover. "It's hard to explain how we choose [songs] to cover," says Bar-



rett. "Some songs just make sense to us. It just made sense for us to cover 'Kiss Me Deadly'."

The band originally recorded the song for a planned metal compilation that was never released. "We didn't like putting covers on our albums," says the vocalist of the song that has become a part of their live show. "So when that compilation never came about, we just had it."

The Healt

ay project was a natural link for Reel Big Fish. "We chose to put the song on the Healt

ay compilation because we're Reel Big Fish and we care about the environment," says Barrett. "I would like to know what Linda Ford would think of [the new version]."

recent London production on EMI. And there are plans to put out the first piano/vocal folio of the entire score.

HANK Q & HUGH: Q Records, the label wing of TV retailer QVC, will be offering its second Broadway cast album with the June 15 release of the revival of "The Music Man," the classic 1957 musical by Meredith Willson.

The producer is Hugh Fordin, who also operates New York-based DRG Records, which has many cast albums, including the current hit revival of "Kiss Me, Kate." Q's first Broadway album was "Footloose."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane:

1. "El Dorado Movie Songbook."
2. "Steve Matthews/Tim Reynolds, 'Live at Baby's College.'
3. Primus, "Anthony, O-Z."
4. "Pokeman 2BA Master Recorder Fun Pack."
5. Mary Chapin Carpenter, "Parody Doll And Other Favorites."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

SoundScan Japan Gains Acceptance

Nearly All The Country's Major Labels Sign Up To Get Data

BY STEVE McCCLURE

TOKYO—SoundScan Japan is beginning to gain the industry acceptance it has sought since it was established in 1995.

One major hurdle that SoundScan—which collects point-of-sale (POS) data from music retailers and supplies sales information to record companies—had to overcome in Japan is its perceived ties to the Matsushita group of companies. Soft Information Planning (SIP), SoundScan's Japanese licensee, is a JVC subsidiary and thus part of the Matsushita group. In the often cliquish Japanese corporate world, that made SoundScan Japan appear to be a less-than-neu-

shipping out too much, especially the big titles," says SoundScan Japan manager, Tadashi Takahashi. "But those manufacturers who really trust our numbers are starting to exert better control."

SoundScan Japan has also begun tracking video and DVD sales, and it recently started an independent labels chart, reflecting the indie's increasingly large share of the Japanese market. Music retailers that have contracted with SoundScan Japan so far are Tower, HMV, Virgin, and market-leading Japanese retail chain Shinseido (although only on a partial basis so far), plus several regional chains such as Matsukiyama, Fukuroya, Hapiyo, Ryohin, and Seimaru.

"Sales data for the Japanese market has always been problematic," notes HMV Japan president Paul Dorelsky. "RIAJ (Recording Industry Assn. of Japan) figures cover only production and deliveries (which may not indicate actual market trends), whereas SoundScan provides retail sales. It only monitors domestic production CDs and therefore is not fully representative, but it's certainly better than nothing."

Dorelsky says that while SoundScan still has to make estimates to extend the sample to the total market, the quality of its data is getting better all the time.

Takahashi says SIP's initial five-year contract with SoundScan is now being renewed for a year to come. Other Japanese competitors are trade magazine *Oricon* Confidence and the Seikodo's Planet service.

SoundScan Japan's next challenge is to increase its media exposure and consumer awareness of the SoundScan brand. Charts based on singles and album sales data provided by SoundScan now appear in tabloid daily newspapers Nikkan Sports and Yukan Fuji, while long-established monthly music magazine FM Fan also prints SoundScan charts.

Takahashi says SoundScan Japan is now holding discussions with the RIAJ in the hope that the trade body will start using SoundScan. At present, the RIAJ's monthly music charts are based on production data, although some record companies are available internally. But that data is provided by each company and thus lacks the kind of objective imprimatur that SoundScan could provide.

Notes Keith Cahoon, Tower

Records senior VP for the Far East. "There is a need for this kind of information, and if SoundScan keeps its prices reasonable, expands its coverage, and does a bit better job of marketing itself, it seems inevitable that its position in the market will grow."

Warner/EMI Merger Proposal Goes To EC

BY GORDON MASSON

LONDON—The European Commission (EC) has received formal notification of the proposed merger between EMI and Warner Music, according to sources in

Brussels.

The \$20 billion deal needs to progress through the red tape of EC competition clearance if the merger is to proceed. It is understood that the documentation was delivered to the EC earlier this month.

An EC source says that merger notifications are dealt with as they arrive and that the commission has not yet publicly acknowledged receipt of the Warner/EMI package. "We are expecting it imminently," the source says.

However, the EC's directorate-general for competition did announce May 10 that it had received formal notification of the proposed AOL/Time Warner merger. The commission said it received that notice April 28.

The AOL/Time Warner merger was announced Jan. 10 (*Billboard Bulletin*, Jan. 11). The Warner/EMI Music merger was announced two weeks later, on Jan. 24 (*Billboard Bulletin*, Jan. 24).



Formal Farewell. Former BMG Entertainment International president/CEO Rudolf Gassner was toasted by about 100 colleagues and friends at a special reception in his honor May 11 in Munich. Pictured, from left, are BMG executives Sweenie Wong, Hidekihi Tashiro, Frankie Cheah, Thomas Stein, Gassner, Michael Smellie, and Stuart Rubin. Gassner left BMG in January after 13 years. Among those who spoke at the event were Stein, International Federation of the Phonographic Industry chairman/CEO Janos Berman, and ex-BMG U.K. chairman John Preston. Ill health prevented Michael Domenick, chairman/CEO of BMG Entertainment, from attending in person, but he sent remarks on videotape.

Hong Kong Firm Offers Music Portal

BY DAVENTA MOK

HONG KONG—A leading Hong Kong artist management company, East-West Entertainment, has expanded its empire with a new music portal, elasia.com, to serve the global Chinese community.

Elasia.com is an entertainment portal designed for the global Chinese community, particularly in Hong Kong, Taiwan, and China," says Chan Fai-hung, the portal's managing director. The site, launched April 25 and designed by i-Content Technology, features Chinese pop and rock music, with its content divided into 70% Mandarin dialect and 30% Cantonese-dialect material.

It covers various areas of entertainment, including downloadable music files, official artist Web sites, entertainment news, online forums, and computer games. Future add-ons will include online ticketing, online pay checks, promotion, and production services.

The site's initial lineup includes East-West artists such as Andy Hui, Chi-on and Williams So Wing-hong, both signed to independent Hong Kong label Go East. Many of the label's artists are managed by East-

'Elasia.com is an entertainment portal designed for the global Chinese community'

- CHAN FAI-HUNG -

West parent company Gold Label Management, but elasia.com hopes to also attract artists signed to other management companies and labels.

Operating the portal is i-Content Technology, a new joint-venture company in which East-West has a 45% stake. The other shareholders, all Hong Kong-based, are: MorningSide Technologies Inc. (20%), part of the Handing Group of companies; Golden Hand Group (16%), the largest Chinese motion picture conglomerate; and Acer Digital Services Group (16%), a subsidiary of the world's third-largest PC maker, Taiwan-based Acer Computer. The group has invested a total of \$200 million

Hong Kong (\$25.7 million) into the venture.

Chan says revenue generation is expected from the sale of MP3 song downloads, at \$5-\$8 Hong Kong (60 cents-\$1.02 each). "We are currently working closely on the state of encryption technologies so as to support copyright ownership," he adds. "But all material will be downloaded will have such permission from the correct copyright owners." He adds that the affiliation with East-West also means the site can offer yet-to-be-released songs by artists such as So and Hui.

There are plans to subdivide elasia.com into three additional portals with customized local content. Hong Kong's eIolhk.com (set to be launched sometime in June), eTaiwan.com, and eChina.com (both expected to launch in the third quarter of this year). Both the Hong Kong and Taiwan sites will be written in traditional Chinese characters, while the China version will be in simplified Chinese. Chan hopes elasia.com will sign up at least 300,000 members during its first year of operation.

HITS OF THE WORLD

JAPAN (Dengei Publications Inc.) 05/22/00

THIS LAST WEEK

SINGLES

WEEK	LAST WEEK	THIS WEEK
1	1	SANURA ZAKA MASAHARU FUJIKURA - UNIVERSAL
2	2	WAT AND SEE HINAKU UTADA - YOSHISABURU
3	3	IN THE WIND VS - RIEKA - TIME
4	4	ALICE YUKI KOBAYASHI - SKEK STUDIO
5	5	AUTO TUNE KOYANAGI - SKEK STUDIO
6	6	VOYAGE AYUMI HAMASAKI - AVEX TRAX
7	7	NEW WAVE DAVID BOWIE
8	8	RAGUKEI - SKEK STUDIO
9	9	TSUNAMI SOUTHERN ALL STARS VICTOR
10	10	NOTAHU SPICE - PHYSIS
11	11	NEW HANA MICH - 19 VICTOR
12	7	HATENO NAI MICH - 19 VICTOR
13	10	STAY BY MY SIDE MAI KURAKI - GEM STUDIO
14	11	NAMIKI TAKAHASHI TAKAHASHI
15	12	BOHUKYU NO SORA SADS TOSHIYA
16	13	ANATAMA KISS WO KAZEMADEOTSU YUJI
17	14	NEW TAKAHASHI TAKAHASHI
18	15	VIRGIN KILLER SILVA - BOOGALOO
19	16	RED SHELA AXES AXES
20	18	GOING MY EYE U SURFACE MERLIC
1	1	THE TURTLES TURTLE
2	2	BLANKENSHIP AT CITY HARLEM JETS POWER
3	3	VARIOUS ARTISTS PUTT! BEST - KOKA AZU KATA
4	4	VARIOUS ARTISTS THE MOST RELAXING - FEEL
5	2	MINI MIAMI REBA 2000 LITTLE TOKYO - RYO
6	5	FUNHOUSE
7	3	KAZUCHIKA DOJO INOSHIZU - KENJI ARAKAWA
8	10	BRITNEY SPEARS OOPS! ... I DID IT AGAIN - PH
9	7	ANG SAKURA NI KO SHINA KOMI CANTON
10	9	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-D
11	11	NEW DREAMS COME TRUE - LA COULEUR
12	12	AUTUMN MARY FRESH - CH
13	13	HI-STANDOME LOVE IS A BATTLEFIELD IDEA OF
14	8	AMI SUZUQI INFIDELTY EIGHT VOL. 2 SONNY
15	15	MARINO TAKAHASHI THE BEST NOSTA
16	17	MIKI MIKI BLOOMING NORN FOR LIFE
17	18	NEW YOUNG TO ME MARC ANTHONY COLLECTOR
18	19	VARIOUS ARTISTS DANCEMANIA DELUXE 10 - 1080
19	14	DH DREAMS COME TRUE GREATEST HITS "THE SOUL"
20	17	GFC MASAHARU FUJIKURA MAGNUM COLLECTION 1999 "GEAR" BMG JAPAN

CANADA (SoundScan) 05/27/00

THIS LAST WEEK

SONGS

WEEK	LAST WEEK	THIS WEEK
1	1	IT'S BEENS PEARL JAM - SPONGE
2	2	AMERICAN PIE MADONNA - MICKYNEIL
3	3	HE WOULDN'T ENOUGH TONI BRAXTON - JADE
4	6	THREE'S A GO GO PINK - LADIES'ANSWER
5	4	DOPS! ... I DID IT AGAIN BRITNEY SPEARS - JADE
6	5	BETTER OFF ALONE ALICE DEJAY VOLVERE INTROVERSION
7	7	SONG FOR THE LOVERS RICHARD ASHCROFT - RICHARD ASHCROFT
8	8	THIS TIME AROUND MANSION MISCELLANEOUS
9	10	MADELINE - 1080
10	NEW	NEW YORK CITY LIFE (PART 1) IRON MAIDEN
11	NEW	YOU SAID TO ME MARC ANTHONY COLLECTOR
12	11	NEW MAMMA MARIA SANTANA FEATURING THE PRODUCT GAB ARISTANA
13	12	NEW DREAMS COME TRUE GREATEST HITS "THE SOUL"
14	19	CHAMPION - 1080 SOMETHING ABOUT THE WAY YOU LOOKED ELTON JOHN
15	14	THREE'S A GO GO DADDY ROBINSON JEWEL
16	16	LITTLE KISS PEARL JAM - SPONGE
17	17	WHO FEELS LOVE DADS CREATIONSKY
18	18	MY WAY DAVID BOWIE
19	8	IT FEELS SO GOOD (PART 2) SONIQUE - SONIQUE
20	20	FAIRIES CANTERBURY/GENERAL CAMPUS JACKSON YANNI

ALBUMS

WEEK	LAST WEEK	THIS WEEK
1	1	SONGBOOK M-2 MEDIUM UNIVERSAL
2	2	VARIOUS ARTISTS GROOVE STATION 6 - GEM
3	3	SANTANA - 1080 - JADE
4	4	SANTANA SUPERNATURAL - JADE
5	5	MACY GRAY ON HOW LIFE IS EYDISH
6	6	TODD RUNDgren - 1080
7	7	ENHIQUE KILEASIS ENRIQUE INTERSCOPE
8	12	MARC ANTHONY MARC ANTHONY COLLECTOR
9	7	BLUESHOUND GANG HOGGY FOR BOOGIES
10	6	CYPRESS HILL SKULL & BONES GOLDRUSH
11	9	DR. DRE DR. DRE - 2001 AFTERMATH/GOLD
12	10	HANSON THIS TIME AROUND - MUSCLE/UNIVERSAL
13	10	NEW UNLEASH THE DRAGON BRADGPOLSK SOUL
14	11	KID ROCK DROWNS WITHOUT A CAUSE UNLIMITED
15	13	DIXIE CHICKS FLY MONUMENTS
16	14	RED HOT CHILI PEPPERS CALIFORNIA
17	15	RE Moby PLATINUM
18	16	MOBY PLATINUM
19	17	NOVAK NOVAK - MOHAWK
20	17	DESTINY'S CHILD THE WRITINGS ON THE WALL
21	COLLUMBOLOGY	

GERMANY (Media Control) 05/16/00

THIS LAST WEEK

SINGLES

WEEK	LAST WEEK	THIS WEEK
1	1	ICH VERMISS' DIRCH (WIE DIE HOLLID ZLATNO)
2	4	DOPS! ... I DID IT AGAIN BRITNEY SPEARS (AVG)
3	9	STYLEREEF IRIDIUM MCSCS - SONY MUSIC METAL
4	5	ANTONI AUS TIROL ANTONI AUS TIROL FEATURING DJ OZ DETHZ
5	6	LEHR (BIS BROTH'R) MURKUL UNIVERSAL
6	2	LEHR (BIS BROTH'R) TITELSONG
7	6	NEVER SAY NEVER AGAIN MELANGE C VIRGIN
8	19	DEUTSCHE RÖTER GIGI D'AGOSTINO
9	11	BAYERN DIE TOETEN HOSEN GERMEST
10	7	BLA BLA BLA GIGI D'AGOSTINO 214
11	17	BLA BLA BLA GIGI D'AGOSTINO 214
12	8	MARIA MARIA SANTANA FEATURING THE PRODUCT GAB ARISTANA
13	10	BLA BLA BLA GIGI D'AGOSTINO 214
14	13	DESERT ROSE STING & CHEE MAMI MOTOR
15	18	DUCK DUCK LALA VANGEROUS BACHMAN TURNER OVERDRIVE
16	14	HEIN STEYN AYRAN EASTWEST
17	19	RING OF FIRE H-BLOCKZ VOL. 2 RING-DING EPIC
18	16	NEW YORK CITY LIFE DAVID BOWIE
19	16	NEW YORK CITY LIFE DAVID BOWIE
20	NEW	WE SU WOOG HIGHLAND EASTWEST

ALBUMS

WEEK	LAST WEEK	THIS WEEK
1	1	GUANO APES DON'T GIVE ME NAMES BMG
2	3	AMIAMI MINOR EARTH MARY SKY C
3	4	TOMI BRAXTON THE HEAT ARISTANA
4	5	SASHA - WHO YEAH
5	6	MICHAEL MITTERHEIMER BACK TO LIFE ARISTA
6	7	NEW YORK CITY LIFE DAVID BOWIE
7	8	CYPRESS HILL SKULL & BONES GOLDRUSH
8	9	ENTHIE KILEASIS ENRIQUE INTERSCOPE
9	10	PETER Maffay X
10	11	TONI BRAXTON CULTURE VISION
11	12	BLA BLA BLA GIGI D'AGOSTINO
12	13	BLA BLA BLA GIGI D'AGOSTINO
13	14	TONI BRAXTON IRIDIUM MCSCS
14	15	TONI BRAXTON IRIDIUM MCSCS
15	16	TONI BRAXTON IRIDIUM MCSCS
16	17	TONI BRAXTON IRIDIUM MCSCS
17	18	TONI BRAHMTON LA LUNA EASTWEST
18	19	TONI BRAHMTON LA LUNA EASTWEST
19	19	HUEY PONTIUS SOCIAL CLUB BINA VISTA SOCIAL CLUB
20	20	HEIMLUT LOFT OUT OF AFRICA BMG

NETHERLANDS (Stichting Muziek Top 100) 05/20/00

THIS LAST WEEK

SINGLES

WEEK	LAST WEEK	THIS WEEK
1	5	IT'S MY LIFE SUN JOY HEDGLEY
2	1	DOPS! ... I DID IT AGAIN BRITNEY SPEARS JADE
3	2	NEVER BE THE SAME MELANGE C VIRGIN
4	3	FEELING SO GOOD SONIQUE MUSICKUNIVERSAL
5	4	MARIA MARIA SANTANA FEATURING THE PRODUCT GAB ARISTANA
6	6	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTANA
7	11	KERNAFFORD 4000 ZOMBIE LUNIE LUNIE
8	13	SHACKLES (PRAY FOR YOU) MARY COLUMBIA
9	7	LOVE COME HOME (DON'T GO) SINEAD O'CONNOR
10	11	IT FEELS SO GOOD SONIQUE MUSICKUNIVERSAL
11	12	ROCK THE HOUSE (DON'T STOP) DAVID BOWIE
12	13	ROCK THE HOUSE (DON'T STOP) DAVID BOWIE
13	14	UNCLE JOHN FROM JAMAICA VANGEROUS
14	15	NEW YORK CITY LIFE DAVID BOWIE
15	16	YOU SAID TO ME MARC ANTHONY COLUMBIA
16	17	THREE'S A GO GO DADDY ROBINSON JEWEL
17	12	THERE YOU GO PINK - LADIES'ANSWER
18	15	DANCE ALL ZEE BLITZ BMG
19	19	NEW YORK CITY LIFE DAVID BOWIE
20	20	FORGET ABOUT DRE'STIL D.R.E. DR. DRE
21	POISONSPIDER	
22	ALBUMS	
1	1	MAKING MELA KLAIR
2	2	SANCTUARY SUPERNAUTRAL
3	3	DEUTSCHER HEAVEN EYDISH
4	3	BRITNEY SPEARS DOPS! ... I DID IT AGAIN
5	4	NEVER SAY NEVER AGAIN MELANGE C VIRGIN
6	5	POISONSPIDER
7	6	DEUTSCHER HEAVEN EYDISH
8	7	DEUTSCHER HEAVEN EYDISH
9	8	DEUTSCHER HEAVEN EYDISH
10	9	DEUTSCHER HEAVEN EYDISH
11	10	DEUTSCHER HEAVEN EYDISH
12	11	THE CORRS MUL UNPLUGGED (KALMHEARTED)
13	12	THE CORRS MUL UNPLUGGED (KALMHEARTED)
14	13	THE CORRS MUL UNPLUGGED (KALMHEARTED)
15	14	THE CORRS MUL UNPLUGGED (KALMHEARTED)
16	15	THE CORRS MUL UNPLUGGED (KALMHEARTED)
17	16	THE CORRS MUL UNPLUGGED (KALMHEARTED)
18	17	THE CORRS MUL UNPLUGGED (KALMHEARTED)
19	18	THE CORRS MUL UNPLUGGED (KALMHEARTED)
20	19	THE CORRS MUL UNPLUGGED (KALMHEARTED)
21	20	THE CORRS MUL UNPLUGGED (KALMHEARTED)
22	21	THE CORRS MUL UNPLUGGED (KALMHEARTED)
23	22	THE CORRS MUL UNPLUGGED (KALMHEARTED)
24	23	THE CORRS MUL UNPLUGGED (KALMHEARTED)
25	24	THE CORRS MUL UNPLUGGED (KALMHEARTED)
26	25	THE CORRS MUL UNPLUGGED (KALMHEARTED)
27	26	THE CORRS MUL UNPLUGGED (KALMHEARTED)
28	27	THE CORRS MUL UNPLUGGED (KALMHEARTED)
29	28	THE CORRS MUL UNPLUGGED (KALMHEARTED)
30	29	THE CORRS MUL UNPLUGGED (KALMHEARTED)
31	30	THE CORRS MUL UNPLUGGED (KALMHEARTED)
32	31	THE CORRS MUL UNPLUGGED (KALMHEARTED)
33	32	THE CORRS MUL UNPLUGGED (KALMHEARTED)
34	33	THE CORRS MUL UNPLUGGED (KALMHEARTED)
35	34	THE CORRS MUL UNPLUGGED (KALMHEARTED)
36	35	THE CORRS MUL UNPLUGGED (KALMHEARTED)
37	36	THE CORRS MUL UNPLUGGED (KALMHEARTED)
38	37	THE CORRS MUL UNPLUGGED (KALMHEARTED)
39	38	THE CORRS MUL UNPLUGGED (KALMHEARTED)
40	39	THE CORRS MUL UNPLUGGED (KALMHEARTED)
41	40	THE CORRS MUL UNPLUGGED (KALMHEARTED)
42	41	THE CORRS MUL UNPLUGGED (KALMHEARTED)
43	42	THE CORRS MUL UNPLUGGED (KALMHEARTED)
44	43	THE CORRS MUL UNPLUGGED (KALMHEARTED)
45	44	THE CORRS MUL UNPLUGGED (KALMHEARTED)
46	45	THE CORRS MUL UNPLUGGED (KALMHEARTED)
47	46	THE CORRS MUL UNPLUGGED (KALMHEARTED)
48	47	THE CORRS MUL UNPLUGGED (KALMHEARTED)
49	48	THE CORRS MUL UNPLUGGED (KALMHEARTED)
50	49	THE CORRS MUL UNPLUGGED (KALMHEARTED)
51	50	THE CORRS MUL UNPLUGGED (KALMHEARTED)
52	51	THE CORRS MUL UNPLUGGED (KALMHEARTED)
53	52	THE CORRS MUL UNPLUGGED (KALMHEARTED)
54	53	THE CORRS MUL UNPLUGGED (KALMHEARTED)
55	54	THE CORRS MUL UNPLUGGED (KALMHEARTED)
56	55	THE CORRS MUL UNPLUGGED (KALMHEARTED)
57	56	THE CORRS MUL UNPLUGGED (KALMHEARTED)
58	57	THE CORRS MUL UNPLUGGED (KALMHEARTED)
59	58	THE CORRS MUL UNPLUGGED (KALMHEARTED)
60	59	THE CORRS MUL UNPLUGGED (KALMHEARTED)
61	60	THE CORRS MUL UNPLUGGED (KALMHEARTED)
62	61	THE CORRS MUL UNPLUGGED (KALMHEARTED)
63	62	THE CORRS MUL UNPLUGGED (KALMHEARTED)
64	63	THE CORRS MUL UNPLUGGED (KALMHEARTED)
65	64	THE CORRS MUL UNPLUGGED (KALMHEARTED)
66	65	THE CORRS MUL UNPLUGGED (KALMHEARTED)
67	66	THE CORRS MUL UNPLUGGED (KALMHEARTED)
68	67	THE CORRS MUL UNPLUGGED (KALMHEARTED)
69	68	THE CORRS MUL UNPLUGGED (KALMHEARTED)
70	69	THE CORRS MUL UNPLUGGED (KALMHEARTED)
71	70	THE CORRS MUL UNPLUGGED (KALMHEARTED)
72	71	THE CORRS MUL UNPLUGGED (KALMHEARTED)
73	72	THE CORRS MUL UNPLUGGED (KALMHEARTED)
74	73	THE CORRS MUL UNPLUGGED (KALMHEARTED)
75	74	THE CORRS MUL UNPLUGGED (KALMHEARTED)
76	75	THE CORRS MUL UNPLUGGED (KALMHEARTED)
77	76	THE CORRS MUL UNPLUGGED (KALMHEARTED)
78	77	THE CORRS MUL UNPLUGGED (KALMHEARTED)
79	78	THE CORRS MUL UNPLUGGED (KALMHEARTED)
80	79	THE CORRS MUL UNPLUGGED (KALMHEARTED)
81	80	THE CORRS MUL UNPLUGGED (KALMHEARTED)
82	81	THE CORRS MUL UNPLUGGED (KALMHEARTED)
83	82	THE CORRS MUL UNPLUGGED (KALMHEARTED)
84	83	THE CORRS MUL UNPLUGGED (KALMHEARTED)
85	84	THE CORRS MUL UNPLUGGED (KALMHEARTED)
86	85	THE CORRS MUL UNPLUGGED (KALMHEARTED)
87	86	THE CORRS MUL UNPLUGGED (KALMHEARTED)
88	87	THE CORRS MUL UNPLUGGED (KALMHEARTED)
89	88	THE CORRS MUL UNPLUGGED (KALMHEARTED)
90	89	THE CORRS MUL UNPLUGGED (KALMHEARTED)
91	90	THE CORRS MUL UNPLUGGED (KALMHEARTED)
92	91	THE CORRS MUL UNPLUGGED (KALMHEARTED)
93	92	THE CORRS MUL UNPLUGGED (KALMHEARTED)
94	93	THE CORRS MUL UNPLUGGED (KALMHEARTED)
95	94	THE CORRS MUL UNPLUGGED (KALMHEARTED)
96	95	THE CORRS MUL UNPLUGGED (KALMHEARTED)
97	96	THE CORRS MUL UNPLUGGED (KALMHEARTED)
98	97	THE CORRS MUL UNPLUGGED (KALMHEARTED)
99	98	THE CORRS MUL UNPLUGGED (KALMHEARTED)
100	99	THE CORRS MUL UNPLUGGED (KALMHEARTED)

ALBUMS

WEEK	LAST WEEK	THIS WEEK
1	1	SONY BORN TO BE WILD BMG
2	2	SONY BORN TO BE WILD BMG
3	3	SONY BORN TO BE WILD BMG
4	4	SONY BORN TO BE WILD BMG
5	5	SONY BORN TO BE WILD BMG
6	6	SONY BORN TO BE WILD BMG
7	7	SONY BORN TO BE WILD BMG
8	8	SONY BORN TO BE WILD BMG
9	9	SONY BORN TO BE WILD BMG
10	10	SONY BORN TO BE WILD BMG
11	11	SONY BORN TO BE WILD BMG
12	12	SONY BORN TO BE WILD BMG
13	13	SONY BORN TO BE WILD BMG
14	14	SONY BORN TO BE WILD BMG
15	15	SONY BORN TO BE WILD BMG
16	16	SONY BORN TO BE WILD BMG
17	17	SONY BORN TO BE WILD BMG
18	18	SONY BORN TO BE WILD BMG
19	19	SONY BORN TO BE WILD BMG
20	20	SONY BORN TO BE WILD BMG
21	21	SONY BORN TO BE WILD BMG
22	22	SONY BORN TO BE WILD BMG
23	23	SONY BORN TO BE WILD BMG
24	24	SONY BORN TO BE WILD BMG
25	25	SONY BORN TO BE WILD BMG
26	26	SONY BORN TO BE WILD BMG
27	27	SONY BORN TO BE WILD BMG
28	28	SONY BORN TO BE WILD BMG
29	2	

HITS OF THE WORLD

CONTINUED

EUROCHART

05/20/2000

MUSIC & MEDIA

THIS LAST WEEK

	SINGLES
1	GOSH... I DID IT AGAIN BRITNEY SPEARS JIVE
2	LOVE ME BABY SON JOVÉ JIVE
3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
4	ROMANTIQUE MARIA MARIANA C VIRGIN
5	HE WASN'T MAN ENOUGH TONI BRAKTON
6	LYNCHERIA ANTON ITRIO
7	MY HEART GOES BOOM (LA DI DA DI) FRENCH
8	ANTON ITRIO TONI BRAKTON FEATURING DITA VETTA
9	AMERICAN PIE MADONNA MANDARIN/CHARLES BROS.
10	CSES CORSES LA YANNICK LATOUR
11	ICH VERMISS' DICH (MIE DIE HÖLLE) LATOUR
12	NEW SASHA YOU YA NEIL Young SILVER \$ GOLD REHINE

ALBUMS

	ALBUMS
1	SANTANA SUPERNATURAL ARISTA
2	TONI BRAKTON THE HEAT ARISTAC
3	TONI BRAKTON KARMA ARISTAC
4	TOM JONES RELIGION OUTKAST
5	GUANO APES DON'T GIVE ME NAMES SONY
6	CYPRESS HILL CHAOS & DISORDERS COLORADO
7	STING AFRICA EASTWEST DAY HEA
8	STING BRAND NEW DAY AR
9	NEW SASHA YOU YA NEIL Young SILVER \$ GOLD REHINE
10	NEW

NEW ZEALAND (Placedot Ltd.) 05/14/2000

	ALBUMS
1	VENGEAROS THE PLATINUM ALBUM BRAHMANIC
2	MOBY PLAY FESTIVAL
3	MACRAY ON HOW LIFE IS SONO
4	MARTIN WINCH ESPRESSO GUITAR TWO SONY
5	NEVIA TERRA DE NADEI EM
6	RICO KARINA KARINA KARINA SONGS OR
7	TONI BRAKTON SUPERSTAR ARISTAC
8	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
9	FOSTER & ALLEN ONE DAY AT A TIME WEAVER WESTFIELD WESTFIELD BMS
10	NEW

SWEDEN (GLF) 05/18/2000

	ALBUMS
1	NEU-MALLA MARXHOUDI FEATURING ARNE HEGDORNS CHIMBALA
2	TONI BRAKTON HELLO BRITNEY SPEARS JIVE
3	TONI BRAKTON SON JOVÉ JIVE
4	B-BOYS AND FLY GIRLS BONKFC M'S EPICSONG
5	THE WICKER MAN IRON MAIDEN
6	MARIA MARIA SANTANA FEATURING THE EXPLODERS STAFFAN HELSTRÖM
7	AROUND THE WORLD AQUA UNIVERSAL
8	NEW SASHA YOU YA NEIL Young ROGER PORTARE FOOLISH LOVE
9	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
10	NEW MARIE FREJDHOLM ANTIGLÖD—MARIE FREJDHOLM'S BASTA 1984-2000 DM
11	SANTANA SUPERNATURAL ARISTAC
12	NEW SASHA YOU YA NEIL Young PRESENT FUTURE SUPERSTITION
13	NEW SASHA YOU YA NEIL Young BOB DYLAN SOLUMA
14	SARAH BRIGHAM THE LUNA WARRIOR
15	PEARL JAH BURNIN' BONH
16	NEW SASHA YOU YA NEIL Young HELMUT LOTTE GOES CLASSIC CICADAS
17	AQUA AQUARIUS UNIVERSAL
18	NEW SASHA YOU YA NEIL Young EUROVISION SONG CONTEST STOCKHOLM '99
19	TONI BRAKTON THE HEAT ARISTAC
20	NEW

NORWAY (Verden Gagn Norway) 05/16/2000

	ALBUMS
1	GOSH... I DID IT AGAIN BRITNEY SPEARS JIVE
2	THE WHISTLE SONG JIV ALATOR PROJECT EMI
3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
4	ROMANTIQUE MARIA MARIANA C VIRGIN
5	SHALALA LALA VENGEAROS BRAHMANIC
6	PRIVATE EMOTION RICKY MARTIN FEATURING DESTINY'S CHILD
7	MY HEART GOES BOOM CHARMED UNIVERSAL
8	AMERICAN PIE MADONNA MANDARIN/CHARLES BROS.
9	NEW SASHA YOU YA NEIL Young REHINE
10	NEW DESTINY'S CHILD CHILD
11	NEW

FINLAND (Ratatemölli/FPI) 05/14/2000

	ALBUMS
1	A-HA MINOR EARTH MARCH SKY WARNER
2	D.D.E. JIMI HENDRIX
3	TONI BRAKTON THE HEAT ARISTAC
4	AQUA AQUARIUS UNIVERSAL
5	RED HOT CHILI PEPPERS CALIFORNIA
6	NEIL YOUNG SILVER & GOLD WARNER
7	SARAH BRIGHAM THE LUNA WARRIOR
8	NEW SASHA YOU YA NEIL Young OUT THERE? THE WALL LIVE 1980-1981
9	DESTINY'S CHILD THE WRITINGS ON THE WALL
10	NEW

BILLBOARD MAY 27, 2000

www.billboard.com

2000 BILLBOARD INC.

SPAIN (AEFE/IFPI) 05/10/2000

THIS LAST WEEK

	SINGLES
1	IT'S MY LIFE SON JOVÉ JIVE
2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
3	MARIA MARIA SANTANA FEATURING C VIRGIN
4	HE WASN'T MAN ENOUGH TONI BRAKTON
5	NOTHING AT SEAMS BOOM (LA DI DA DI) FRENCH
6	NO HEART GOES ROOM (LA DI DA DI) FRENCH
7	AFFAIR RIA
8	NOTHING AT SEAMS BOOM (LA DI DA DI) FRENCH
9	MAMMA MIA AZUCAR MORENO SPC
10	BONITA KING ARISTAC
11	NEW

ALBUMS

THIS LAST WEEK

PORTUGAL (Portugal/MFP) 05/16/2000

THIS LAST WEEK

	ALBUMS
1	GUANO APES DON'T GIVE ME NAMES SONY
2	SANTANA SUPERNATURAL ARISTAC
3	TONI BRAKTON THE HEAT ARISTAC
4	MARIA MERCURY SOL DA LIBERDADE MFP
5	VENGEAROS THE PLATINUM ALBUM BRAHMANIC
6	GRIGORIAN MASTERS OF CHANT EMI
7	ENRIQUE IGLESIAS ENRIQUE ARISTAC
8	FIREFLY FLIGHTS ARE THERE ANYOUT THERE? SONY
9	SONDRUCK POCKMARK—Z.E.A.M. SONY
10	JUTOS & PONTAPES 15 DE AGOSTO AD VIVO RODRIGO RENDEZVOUS SONY
11	NEW

THIS LAST WEEK

DENMARK (IFI/Nissen Marketing Research) 05/15/2000

THIS LAST WEEK

	SINGLES
1	GOSH... I DID IT AGAIN BRITNEY SPEARS JIVE
2	VIRGIN MARIA SANTANA FEATURING THE PROFOUND GAS ARISTAC
3	THE WHISTLE SONG JIV ALATOR PROJECT EMI
4	COMPLIMENTO DARLICE MFP
5	FREESTYLE BONKFC M'S SONY
6	B-BOYS & GIRLS BONKFC M'S SONY
7	TONI BRAKTON THE HEAT ARISTAC
8	RENE NEVIA TERRA DE NADEI EM
9	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
10	MY HEART GOES BOOM (LA DI DA DI) FRENCH
11	NEW

THIS LAST WEEK

	ALBUMS
1	JAMIA LAST THE VERY BEST OF UNIVERSAL
2	DIAMO EVERYTHING GLOWE THE MELEY SONY
3	DUO SOUVENIR DES BÉBÉS SOUVENIRS SONY
4	TONI BRAKTON THE HEAT ARISTAC
5	SHALALA LALA VENGEAROS BRAHMANIC
6	HELMLUT OTTO'S LUTT OF BRAINY CICADAS
7	VENGEAROS THE PLATINUM ALBUM BRAHMANIC
8	KIRSTEN SIGGAARD MIT LIV MED PATSY CLINE HARLEM/CHIC
9	NEW
10	NEW

THIS LAST WEEK

	ALBUMS
1	JAUME LLOBERA SALTÀ AUSTRIA MFP
2	TONI BRAKTON THE HEAT ARISTAC
3	CYPRESS HILL SKULL & BONES SONY
4	SANTANA SUPERNATURAL ARISTAC
5	TONI BRAKTON THE HEAT ARISTAC
6	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
7	KIRSTEN SIGGAARD TÅLLJØA TÅLLJØA POND HARMONIKER
8	SHALALA KRONEN SÅLVÅDÅR TÅLLJØA POND HARMONIKER
9	JOHN MARSHALL TEENPARK DM
10	NEW

THIS LAST WEEK

ARGENTINA (CAPIF) 05/06/2000

THIS LAST WEEK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

U.K. INDUSTRY GURU Alan McGee, co-founder of perhaps the quintessential indie rock label of the past 15 years, Creation, opened the London office of his new Poptron operation May 15. With Creation now defunct and its roster, which included Oxfam and Primal Scream, scattered to other labels, McGee and a staff of seven have moved into the new headquarters in the Primrose Hill district, close to Creation's old location. Initial releases are due

September, and Poptron will have a wider musical objective than Creation. "We'll be moving away from skinny white boys with guitars," says McGee. Although no signings have yet been announced, head of press Susie Roberts confirms that the company is in discussions with former Elastica member Andy Sturmer. The duo's decision to record in English for the first time indicates that it is looking to tap into the American market. Puffy is signed to Sony Music Entertainment (Japan) (SMEJ), and although little-known in the West, the duo is a household name in Asia. Its 1996 debut single, "Asia No Junshin" (Pure Heart Of Asia), sold more than 1 million copies in Japan. Since then, Puffy has released four albums, which have sold a total of 4 million copies, according to SMEJ. Puffy's much-anticipated Japanese album—*One Love*—is due in September. The title track is unashamedly retro in inspiration and stands apart from the slickly processed product that dominates the Japanese charts.

STEVE MCCLURE

ELLIOTT WEINERT

A COMPILATION CD featuring tracks from Midnight Oil, Crowded House, The Cruel Sea, Taxidire, Kate Ceberano, Paul Kelly, Vika & Linda Bull, and Blink-182 was released May 10 to help rebuild the economy of East Timor. Occupying Indonesian soldiers were on a burning and looting spree after East Timorese citizens voted for autonomy last year. "Liberdade" (Liberty) was issued through the Festival Mushroom Group (FMG) last October. FMG CEO Paul Dickson handed over the check May 4 at the launch in Melbourne, Australia, of an office for the National Commission for the Management of the Emer-

gency in East Timor. The event, attended by politicians and business and union leaders, was opened by East Timor's unofficial leader, Xanana Gusmão.

CHRISTIE ELIEZER

TO CELEBRATE the recent signing of Philippine singer Sharon Cuneta to BMG Philippines, the label has booked her up with Hong Kong Cantonese pop king Andy Lau. The pop ballad "In Your Eyes," sung in English and written by Windham Hill artist Jim Brickman exclusively for the pair, is set for a June release in Hong Kong, Taiwan, and Singapore to coincide with Cuneta's as-yet untitled BMG debut album. "Sharon is a huge singing, acting, television, and modeling star in the Philippines and has a strong following of [Filipino] domestic helpers in Hong Kong, Taiwan, and Singapore," says Vic Valenciano, A&R director of BMG Philippines. "Andy has a strong hold on these markets but a lower profile than Sharon's popular, particularly in her home country and Malaysia. So this pairing is perfect for all involved." "In Your Eyes" follows Lau's first international collaboration, the single "Be My Lady" (New Melody), which he recorded with Kenny G in 1998.

DAVENA MOK

BERLIN-BASED singer Ayman, who is of Tunisian descent, has peaked at No. 4 on the German chart with the single "Mein Stern" (My Star) and has achieved gold status (250,000 copies). This is the second single release for the newcomer, who is produced by the Berlin-based production team of Mike Michaels, Mark Tabak, and Mark Dollar, whose Triple M label is distributed by EastWest. The melodic, R&B-influenced song (with a rap interlude featuring Dean) became an instant airplay hit, and the video was put on MTV rotation. In addition, the charismatic singer opened for Puff Daddy during his recent German tour. Meanwhile, the album "Hochexploit" (Highly Explosive) peaked at No. 9 and is still in the top 30, with an English-language production being prepared for a worldwide release. In October, Ayman is headlining a tour of 16 German cities, while the next single, "Nur Eine Nacht" (Just One Night), is scheduled for release at the end of June.

ELLIOTT WEINERT

TIM BUCKLEY's substantial cult reputation in the U.K. is emphasized by the inclusion of a number of British acts on a tribute album titled "Sing A Song For You," which marks the 25th anniversary of the singer's death. The 17-track double-CD is due on Manifesto Records in September. Tracks already recorded include those by Mojave 3 ("Love From Room 10 At The Islander"), Cousteau ("Blue Melody"), and Dot Allison ("Sweet Surrender"). Also appearing on the album will be U.K. band Geneva, Simon Raymonde (Cocteau Twins), Brendan Perry (Dead Can Dance), and Screaming Trees' Mark Lanegan.

NIGEL WILLIAMSON

International

Scandinavia Sees Sales Revival Labels' Shipments Rise; Surge Helped By Internet Activities

BY KAI R. LOFTHUS

OSLO—After a disappointingly flat 1999 in Europe, the record markets in a trio of Scandinavian countries began showing signs of increased buoyancy in the first three months of this year.

According to figures compiled by local affiliates of the International Federation of the Phonographic Industry (IFPI), Sweden led the way for the region's sales in January-March, with a massive 30% increase in total wholesale value of trade shipments. Corresponding figures for Norway and Finland were 11% and 7%, respectively.

Despite what seems to be a rosy picture, certain Scandinavian industry executives have reservations about the figures' implications. Edel Music Sweden GM Jonas Thulin says, "With these statistics, it may sound strange to claim that piracy is hurting music sales [but it is]. Also, I think we can be pretty sure that a major portion of the 30% more records we've shipped in Sweden has been exported instead of being sold here."

The 30% value increase in Sweden—up to 396.4 million kronor (\$43.5 million)—was mirrored by a 30% rise in units to almost 7.2 million. CD album shipments rose 35% to 5.8 million units, with a corresponding 32% increase in value to 37.3 million kroner (\$41 million). Sales of singles were up 16.3% to roughly 1.3 million units, while value increased 12% to 21.1 million kronor (\$2.3 million).

In Norway, the market value rose to 240 million kroner (\$26.5 million), with units up 9% to 4.7 million. CD album sales value increased 13% to 22.7 million kroner (\$2.5 million), with a 13% units rise to 3.4 million. Norway was the only country in the Nordic region to post a drop in singles sales, with value down 20% to 8.5 million kroner (\$0.9 million) and units down 17% to 31,500.

In Finland, total value rose to 77 million markka (\$11.5 million), with units up 13% to 2 million. CD album shipments increased 8.5% to 7.3 million markka (\$11 million), with a units rise of 15% to 1.8 million. Singles were up 34% in both value and units, to 1.9

million markka (\$0.3 million) and 115,000, respectively.

One dark spot in the land of the midnight sun, however, is Denmark, where industry insiders say the market is fairly flat. Although full quarterly sales figures from the national IFPI office are not available, Warner Music Denmark managing director Finn Worsk says, "The general feeling is that it's a stale market, and last year was better than the current situation."

According to the IFPI in London, total unit sales in Denmark last year were 19 million, with a moderate 2% rise over 1998, with a retail value of 1.84 billion Danish miles (\$264 million). Says Worsk, "The market is release-dependent, so some companies had a good year and some had a bad year. Of course, the market

has always been dependent on releases, but it's even more so now."

Cumulative figures from IFPI Denmark for April 1999 to March 2000 show a 4% unit increase and a 6.5% value increase, buoyed by the March release of Aqua's "Aquarius" album on Universal.

That album was one of the best sellers across the Nordic region during the first quarter. Others included Santana's "Supernatural" (Arista), AC/DC's "Stiff Upper Lip" (Elektra/Warner), Red Hot Chili Peppers' "Californication" (Warner Bros.), and Sherman Twain's "Come On Over" (Mercury).

TV-advertised single-artist compilations fared especially well in Scandinavia in the first quarter and certainly

(Continued on next page)



THULIN



WORK

Tragically Hip Album Leaked By Web Sites Before Release

BY LARRY LeBLANC

TORONTO—Canadian band the Tragically Hip—which has long used the World Wide Web to give its fans exclusive access to new projects—has fallen victim to a leak at the Internet's upcoming album.

According to band manager Jake Gold of the Management Trust, an unnamed U.K.-based Web site filed with downloadable digital versions of new and upcoming albums added the act's 14-track "Music@Work" album in late March. "Music@Work" is being released by June 6 in Europe and June 13 in the U.S. Universal Music Canada issues the album in Canada June 13.

Gold says the album was being made available in the MP3 format on several sites through the file-sharing service Napster. A "promotional CD" was also

auctioned off at the U.S. website eBay April 9 for almost \$676, but was unlabeled.

"For the first time we found out about this in the middle of [last] month," says Gold, CRIA (the Canadian Recording Industry Assn.), which had been informed by Universal contacted RIAA (The Recording Industry Assn. of America), which then told eBay they couldn't put it up, and we started shutting down other sites."

"The RIAA became involved because Napster is based in the United States," says Brian Robertson, president of CRIA. "Legal action could only be taken in a jurisdiction where it's based."

"When something like this affects us in our company, it becomes our concern," says Randy Lennox, president of Universal Music Canada. "We've been involved with Sire in facilitating the [cease-and-desist] process."

The album's leadoff single, "My Music @ Work," went to Canadian radio May 4. Canadian radio programmers supported the group by ignoring the available download and waiting until the single was officially issued.

"A lot of Canadian programmers had the album, but nobody played it, including us," says Bob Mills, PD of album rock CFOX Vancouver. "Our philosophy is we work with the record labels."

"With a major band like the Hip, you play by the game," adds Wayne Webster, music director of hot AC CKCR Toronto. "If you jump ahead, and if you later want to do a promotion with them, they might not do it. We added the single the day it was released. We have the album premiering June 12."



Rock de Gibraltar. Melon Diesel, the Epic-signed, Gibraltar-based rock band (Billboard, March 18), celebrates in Madrid with Sony Music Spain president Claudio Conde after receiving a platinum award marking 100,000 sales in Spain of the act's debut album, "La Cuesta De Mister Bond" (Mr. Bond's Hill). The album is due to receive an international release shortly. Shown, from left, are Adrian Pozo (drums), Guy Palmer (bass), Conde, Dylan Ferro (vocals), Danny Fa (acoustic guitar), and Danny Buguja (electric guitar).

newsline...

MTV NETWORKS ASIA's launch of its fourth 24-hour programming strand in the region is imminent. The new operation, covering the Philippines, is due to go on the air by the end of May although a start-up date has yet to be announced. It will carry locally produced programs and international shows. MTV Networks Asia currently owns and operates three other 24-hour programming services: MTV Mandarin, MTV India, and MTV Southeast Asia. The latter covers the whole region; after the Philippines launch, it will continue to serve Singapore, Malaysia, Indonesia, and Thailand. The move follows the launch of a Philippine strand by Channel V Music Networks last December in a joint venture with Philippine media company GMA. "We'll be able to deepen our relationship with the Filipino audience through this localization," says MTV Networks Asia president Frank Brown. He adds that "when conditions are right," the broadcaster will also launch separate feeds for other Southeast Asia markets. DAVENA MOK



Chrysalis Group pk

MUSIC AND BROADCAST GROUP Chrysalis enjoyed its first pre-tax profits since 1995 in the six months ending Feb. 28, according to its 2000 annual report. The London-based group had pre-tax profits of \$100,000 (£60,000) on sales of \$1.7 million (£1.2 million) (\$200 million)—up 28% from the same period last year. Earnings before interest, taxes, depreciation, and amortization rose 87% to 2.6 million pounds (£3.9 million). Sales for the company's music division rose 27% to 17.2 million pounds (£5.8 million). LARS BRANDLE

CHRISTINA SCHONLEBER has been appointed commercial projects manager, effective immediately, at UK authors' rights body the Mechanical Copyright Protection Society (MCPs). In this newly created, London-based, general business development role, Schonleber reports to MCPs business affairs director Chris Martin. Schonleber joins from Abbey Road Interactive, where she was account and marketing manager.

According to Martin, "Christina will work closely with both internal departments and a variety of different industry bodies to develop projects outside of our day-to-day mainstream work." TOM FERGUSON

SONY MUSIC ENTERTAINMENT INDIA, which already has its own cassette production facilities, will open a CD manufacturing plant in Mumbai (formerly Bombay) later this month. The state-of-the-art plant, set up with an investment of \$2 million, will manufacture audio and video CDs as well as CD-ROMs. It will have an annual production capacity of 20 million units. NAY BHUSHAN

JUNE 16 HAS BEEN SET as the date for the second CCTV-MTV Music Awards ceremony, a co-production between MTV Networks Asia and China Central Television (CCTV). The Beijing event will salute local and international acts who have made significant contributions to the music industry in China. Most categories are voted for by an industry panel, but consumers can vote in the newly instituted best male and female artist categories via telephone, mail, and the Sina.com or mtv-china.com Web sites. Parts of the show will be broadcast on all MTV channels globally; CCTV's audience exceeds 900 million, or 84% of the Chinese population.

STEVE MCCLURE

JOACHIM NEUBAUER, managing director of Munich-based Siegel Publishing and its sister label Jupiter Records, has left the company after more than 23 years. Sources suggest Neubauer is to launch his own publishing firm.

WOLFGANG SPÄTH

AN AGREEMENT has been reached between Sony Music France and Warner Music France allowing the managing director of Sony France's S.M.A.L.L. imprint, Philippe Desnoes, to join Warner Music May 11, almost two months ahead of schedule. Desnoes was appointed president/CEO of Warner Music France last month (*Billboard/Advertiser*, April 7) but had been subject to a three-month notice period.

EMMANUEL LEGRAND

A MONTREAL CORNER has ruled that the death of iconoclastic Canadian singer/songwriter Andre "Dede" Fortin of popular Quebec alternative rock group Les Coles was from a self-inflicted stab wound (see *Lifelines*, page 118). Fortin, 38, was found dead by friends in his Montreal home on the afternoon of May 10 with a knife in his thorax. According to an autopsy report by Montreal coroner René-Maurice Belanger, Fortin's body and the scene indicated that he had "suffered a great deal before his death." According to the report, no statement was found to explain the death. Formed in 1990, Les Coles released three French-language albums on BMG Quebec. The band won Félix Awards as Quebec's top group for 1993, 1994, and 1999. Despite being little-known in English Canada, newspapers and TV stations throughout Quebec featured significant coverage of Fortin's career the week of his death. Montreal's daily French-language newspaper La Presse published his final 32-line lyric on its front page May 10, as well as a three-page summary of his career. LARRY LeBLANC

Canada's Kaldor 'Trucks' On With Coyote Set

BY LARRY LeBLANC

TORONTO—One of Canada's most significant contemporary folk performers over two decades, Connie Kaldor has a typically wry comment to make about "Love Is A Truck," the compelling title track of her latest album. "You have no idea," she quips, "the sacrifices I've made in my early career choosing an appropriate name so I could write that tune."

The album was released April 20 in Canada by the 46-year-old singer-songwriter's own label, Coyote Entertainment Group, distributed nationally by Festival Distribution of Vancouver.

Like Joni Mitchell, Saskatchewan-born Kaldor hails from Canada's western prairie region, a fact underscored by the album package's use of evocative photos of the area by acclaimed photographer Courtney Milne, taken from his recent book "W.O. Mitchell Country" (McLellan & Stewart), as well as the inclusion of the album's of such region-influenced songs as "Whistle Gone" and "Wind That Laughs."

The Canadian prairie region—consisting of the Manitoba, Saskatchewan, and Alberta provinces—is the land "where winter never goes, summer never ends," jokes Kaldor. Regarding the title track in the winter, when temperatures plummet below -30 C, she adds, "wait until you go from Thunder Bay [Ontario] to Lethbridge [Alberta] overnight, and you can't let the car stop because it won't start again."

Today however, Kaldor lives east in Montreal with her husband, Paul Campeigne of French-language family group Hart Rouge (Billboard, May 24,

1997), and two sons. "I think you are always a prairie girl," she muses. "I do miss it, because it's such an extraordinary place. Visually, it's so stimulating. While there I write like crazy."

Kaldor arrived on the music scene with the '70s Canadian folk wave, which included such notables as Stan Rogers, Roy Forbes, Furrow, Heather Bishop, and Spirit Of The West. She has since recorded

nine albums and had her songs featured in numerous critically acclaimed Canadian films as "Hard Core Logo" and "Over Canadia."

"We are huge Connie Kaldor fans here," says Janet York, VP of film music at S.L. Feldman & Associates in Vancouver, who chose Kaldor's music for the films. "She is a fabulous folk writer."

"She's one of Canada's great entertainers," says Jack Schuler, president of Festival Distribution. "So charming and funny."

"Connie's a great performer," agrees Canadian music media matriarch Sylvia Plack, who found success in the '80s with duo Ian & Sylvia. "She's had acting training, and she really puts drama into her performances. She also has a wicked sense of humor."

While Kaldor's catalog is filled with commendable albums, "Love Is A Truck" is unquestionably her finest work. "It has taken me a while to realize what I do and what I'm trying to say," she confesses. "It has also taken

time to realize what elements worked best for me in the studio. All of my career I kept trying to come up with record what I do live. With this recording, the most important thing is the songs and the vocals."

Kaldor's album encompasses folk, jazz, country, and the Quebec-based *cousouin* genre; its themes primarily concern matters of the heart and separation, but are also whimsical songs like "Never Be Alone" (1990), "Jump Over The Moon," and the acoustic-based "Wheels Like A Chevrolet."

"It's been hard to get a consistency [on recordings], because I write such diverse material," says Kaldor. "I was always trying to do everything on the albums. For this album we picked songs which went together. We wanted it to flow well from beginning to end."

Festival Distribution has overseen distribution of the bulk of Kaldor's Coyote catalog. These include the albums "One Of These Days" (1981), "Morning Glory" (1986), "Wood River" (1992), "Out Of The Blue" (1994), and "Small Cafe" (1996). Kaldor also released the Christmas album "New Songs For An Old Celebration" (1985) with Roy Forbes on Aural Tradition. Additionally, she made two albums for the Winnipeg, Manitoba-based Osk Street label: "Lullaby" (1988) with Paul Campeigne's sister Carmen, which won a Juno Award for best children's record-

ing, and "Gentle Of Heart" (1989).

Schuler describes Kaldor's catalog as sales being "steady" despite having limited commercial radio airplay in Canada. He adds, "Wood River" has been the best seller at about 25,000 copies. We still sell about 100 copies a month."

"Love Is A Truck," according to Kaldor, is off to a promising start. "We've had 4,000 advance orders, which is quite good for an indie," she says. "I'm going to put the album into our website next." Robert Duncan, music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario, "will interest buyers who are interested in folk. There are few Canadian folk artists other than Connie who have been doing performing as long for a living."

"While 'Small Cafe' was released by Rounder Records in the US and Denmark, Kaldor's albums are primarily available outside Canada only as imports. As of yet, there are no international release plans for "Love Is A Truck."

Kaldor was born in Regina, Saskatchewan. Her musical career began at an early age with her singing with her church choir and the local Lutheran church choir. After attending the University of Alberta in Edmonton, Turner, Alberta, and working in the management group Theatre Passee Murrle in Toronto, she hit the folk circuit in 1973. "It was an exciting time," recalls Rogers all over the U.S. until his death [in a 1983 air crash].

Kaldor's diverse musical stance was shaped by those early days of sharing stages and workshops with artists from around the world. "I couldn't have invented a better musical education for myself," she says. "I heard great folk singers, great blues artists, as well as an abundance of African and South American music."

Encouraged by the example of Winnipeg folk singer Heather Bishop, Kaldor independently released "One Of These Days" in 1981. "I was an independent artist, and there was no way there was no other way," she says. "Most Canadian record companies then wanted to know what American you sounded like—for a woman, they wanted you to pack a tambourine and sing 'Proud Mary.'

Kaldor credits her longevity to ceaseless touring. In December 1990, two shipments don't distinguish between traditional and online retailers—industry sources suggest that online retail is currently "slow" in the region.

Evrude adds, however, that there is also one powerful and familiar reason behind the recent Nordic sales renaissance. "When *Aqua* released their album, it obviously affected record sales."

Kaldor will spend much of this summer touring the U.S. "The demand for Connie has grown," reports her agent, Jim Fleming of Fleming/Dunlevy in Ann Arbor, Mich. "The word has spread about her being an excellent performer and being a great songwriter and singer."

Anton Takes Two At Austrian Music Awards

BY SUSAN L. SCHUHMAIER

VIENNA—Anton aus Tirol, whose eponymous novelty hit single has taken German-speaking Europe by storm, was a double winner at the inaugural Amadeus Austrian Music Awards, held May 6 here before an invited audience of 5,000 in the city's Hofburg Palace.

The awards, funded by the local affiliate of the International Federation of the Phonographic Industry (IFPI), were designed to give a boost to the Austrian music scene.

The ceremony, which was not broadcast, featured videoclips from each of the nominees, as well as performances by half a dozen up-and-coming new artists.

According to Erich Krappenbacher, managing director of EMi Austria, events such as the Amadeus Awards "are very necessary for the scene to survive and thrive." The 18-category awards are voted on by a 600-member jury drawn from the local music press.

In accepting the award for national single of the year, vocalists Tirol (aka club DJ Gerry Friedl) said he had originally thought "Anton Aus Tirol" (EMi) would sell about 10,000 copies. Instead, sales have totaled more than 300,000 in Austria, Germany, Switzerland, and the Netherlands.

The song, featuring DJ Ötzi, recently reached No. 5 on Music & Media's European Hot 100 singles chart.

Tirol was also honored as newcomer of the year. He gave a rendition of his hit as he returned to the stage to collect the second award and later joined fellow classical singer Al Bano Carrisi—named crossover artist of the year and winner of Carrisi's own Austrian bit single, "Volare" (WEA).

Other national winners included Sandra Pires, female artist of the year; Kurt Ostbahn & Die Kombo, national pop/rock group of the year; Udo Jürgens, solo male folk/schlager artist of the year; Simon, solo female folk/schlager artist of the year; and Brunner & Brunner, folk/schlager group of the year.

Faleo was honored posthumously as male solo pop/rock artist of the year and also received recognition of his career through a lifetime achievement award.

As a special award, Charles Brummer of Brummer & Brummer criticized state-owned top 40 radio station 3S for not supporting Austrian music. "What we've heard on the stage here at the Amadeus Awards we should also be hearing on 3S," he said.

SCANDINAVIA SEES SALES REVIVAL

(Continued from preceding page)

ly contributed to that sizable Swedish increase. Artists such as Gheorghe Zamfir, Roy Orbison, and Simon & Garfunkel had an even bigger influence there with their respective albums "Song Of Norway" (Columbia/EMI), "Winter Songs For Sweden" (Virgin), and "Tales From New York" (Columbia/Sony).

However, despite a seeming concentration of sales on a few major titles, there was still much sales activity away from the heavily promoted TV sector: Flemming Baach, distribution/purchasing manager at Copenhagen's five-store GUF chain, notes, "We still sell our share of compilations, but our top seller in 1999 was the Buena Vista Social Club album."

Universal Music Norway head of A&R Ole Evrude—also an independent record producer currently working with pop acts such as A-T-Team and Act Of Base—notes the emergence of a "fragmented" interest in music.

"There are fewer [albums selling] between 10,000 and 25,000 copies these days," he says. "Several records can sell up to 2,000 units, while others can be sold in massive numbers—along with books/ephemera from IKEA."

Zomba Records Denmark market-

ing manager Irina Harrist agrees. "Five years ago there wouldn't have been such a variation. You can hit a target audience, but it's tougher, and you really need a big TV campaign," he says. "Our sales volume of 25,000 and up, or else the money will be poorly spent. And if you try to cover the Internet, TV, radio, and print, that really drains money."

Ola Häkansson, managing director and co-owner (with Universal Music International) of Swedish label Stockholms Records, says a heightened awareness of the music industry—particularly fueled, ironically, by the arrival of the very online environment that is being viewed as a threat to the industry—has contributed to the local sales increase. He says he doesn't see the use of online services such as Napster having any short-term negative impact on Scandinavian sales and offers as proof the fact that consumers have purchased such music before."

Häkansson adds, "With every new configuration or distribution channel there has been—and will always be—a new audience discovering music."

However, echoing the caution expressed by Edsel Thulin, he says,

"It's not likely to continue like this. We need to resolve the potential threat of digital piracy quickly."

Evrude agrees with Häkansson that a greater awareness of music, particularly the high profile of online activity, has had an effect on sales in the region. He draws a parallel with the film industry's upturn in recent years, saying, "When the VHS format took off, everyone predicted the death of cinema. I think we're seeing a similar situation now with music."

Despite that—and although the IFPI figures don't distinguish between shippers to distinguish to traditional and online retailers—industry sources suggest that online retail is currently "slow" in the region.

Evrude adds, however, that there is also one powerful and familiar reason behind the recent Nordic sales renaissance. "When *Aqua* released their album, it obviously affected record sales."

He concludes, "Up—and-down-turms in the market will always be determined by repertoire."

Assistance in preparing this story was provided by Charles Ferro in Copenhagen.

What label had the most #1 records in 1994?

I need to find that article than ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

Where can I find charts in any genre - from any year that I want?

Chart information from the source!



- Packages include Number One series, Top Ten series & Top Records of the Year
- Research and photocopies of actual charts and articles dating back to 1894
- Complete chart histories
- Customized research to fit your marketing needs

FOR MORE INFORMATION, CALL: 212 536-5054
FAX: 212 536-5286 or 212 382-6094
email: research@billboard.com

Billboard
RESEARCH SERVICES

Hot Latin Tracks™

THIS WEEK	LAST WEEK	WEEKS ON CHART	LAST WEEK'S POSITION	ARTIST	TITLE
1	1	13	SON BY FOUR	A PURO COLOR	
2	2	7	ENRIQUE IGLESIAS	SÓLO ME IMPORTAS TU	
3	6	8	GLORIA ESTEFAN	GREATEST GAINER	
4	7	15	THALIA	ENTRE EL MAR Y UNA ESTRELLA	
5	3	4	ALEJANDRO FERNANDEZ	QUEREME	
6	4	14	LOS TEMERARIOS	TE HICE MAL	
7	5	13	CHRISTIAN CASTRO	VOLVER A AMAR	
8	9	6	LUIS MIGUEL	AMARTE ES UN PLACER	
9	8	14	BANDA EL RECCO	YO SE QUÉ TE ACORDARAS	
10	10	9	CONJUNTO PRIMAVERA	ROMANCE DE AMOR	
11	11	16	MARC ANTHONY	MUY DENTRO DE MI	
12	12	11	PABLO MONTERO	QUE VOY A HACER SIN TI	
13	14	10	LOS ANGELES AZULES	EL LISTON DE TU PELO	
14	16	7	JOAN SEBASTIAN	SECRETO DE AMOR	
15	13	7	GILBERTO SANTA ROSA	QUE ALGUNEN ME Diga	
16	22	32	ERI RUIZ	OS DEO QUE NO ESTAS	
17	15	13	CARLOS VIVES	FRUTA FRESCA	
18	17	19	MARC ANTHONY	EL RODÓN (MANIFIESTO)	
19	25	30	LIMA 21	CONTRARIO AL USO	
20	24	33	LOS HURACANES DEL NORTE	FALSAS ILUSIONES	
21	—	2	LIMITE	ACARICAME	
22	19	12	FRANKIE NEGRON	ENAMORADO DE TI	
23	32	39	EMMANUEL	CORAZÓN DE MELAO	
24	35	31	ARKANGEL R-15	TE SUPlique MUCHAS VECES	
25	27	21	LOS SEMEANTALES DE NUEVO LEON	TUS REPROCHES	
26	21	27	INTOCABLE	YA ESTOY CANSAZO	
27	20	24	VICTOR MANUELLE	SI LA VES	
28	18	16	RICARDO ARJONA	PARONIA (REMIX)	
29	40	—	BANDA MAGUEY	QUE BONITO AMOR	
30	23	29	CARLOS PONCE	LA RAZON DE MI SER	
31	NEW	1	JACI VELASQUEZ	DE CREER EN TI	
32	26	20	TAMARA	AYUDAME OIOS MIO	
33	34	23	SHAKIRA	ESTOIR (Remix)	
34	28	36	TONY VEGA	LA CRO	
35	36	28	MARC ANTHONY	DIA LA VUELTA	
36	31	34	CHARLIE ZAA	DONDE ESTA EL AMOR	
37	38	40	MARCO HERNANDEZ	NO VETO (MANEJO)	
38	NEW	1	RAMON AVILA Y SUS BRAVOS DEL NORTE	QUEMAMME LOS OJOS	
39	RE-ENTRY	12	LOS TRAVEZOS DEL NORTE	MUJER, MUJER	
40	33	21	POLO URIAS Y SU MAQUINA NORTEÑA	BUSCA OTRO AMOR	

POP

24 SONGS

TROPICAL/SALSA

26 SONGS

REGIONAL MEXICAN

56 SONGS

1 SON BY FOUR	ZONA DISCOS	1 BANDA EL RECCO	1 BANDA EL RECCO (FONOPRISA)
2 PUMO COLOR	ZONA DISCOS	2 GLORIA ESTEFAN	2 GLORIA ESTEFAN (FONOPRISA)
3 ENRIQUE IGLESIAS	SONY DISCOS	3 ENTRE EL MAR Y UNA ESTRELLA	3 CONJUNTO PRIMAVERA
4 ENRIQUE IGLESIAS	SONY DISCOS	4 LOS ANGELES AZULES	4 LOS ANGELES AZULES (AMOR)
5 CHRISTIAN CASTRO	ATLANTICO	5 LOS TEMERARIOS	5 LOS TEMERARIOS (FONOPRISA)
6 GLORIA ESTEFAN	ZONA DISCOS	6 LOS RELIEROS DEL NORTE	6 LOS RELIEROS DEL NORTE (FONOPRISA)
7 LUIS MIGUEL	ZONA DISCOS	7 MARCELO GONZALEZ	7 MARCELO GONZALEZ (FONOPRISA)
8 AMARTE ES UN PLACER	ZONA DISCOS	8 JESUS SEBASTIAN	8 JESUS SEBASTIAN (FONOPRISA)
9 MARC ANTHONY	SONY DISCOS	9 LOS HURACANES DEL NORTE	9 LOS HURACANES DEL NORTE (FONOPRISA)
10 PAULO MONTERO	HORNADIA LATINA	10 APAREJES R-15	10 APAREJES R-15 (SONY DISCOS)
11 LOS TEMERARIOS	FORNIX	11 INTOCABLE	11 INTOCABLE (SONY DISCOS)
12 CHRISTIAN CASTRO	ATLANTICO	12 BANDA MAGUEY	12 BANDA MAGUEY (FONOPRISA)
13 CARLOS VIVES	SONY DISCOS	13 BANDA EL RECCO	13 BANDA EL RECCO (FONOPRISA)
14 FRUITA FRESCA	ZONA DISCOS	14 MARCELO GONZALEZ	14 MARCELO GONZALEZ (FONOPRISA)
15 JACI VELASQUEZ	ZONA DISCOS	15 CARLOS VIVES	15 CARLOS VIVES (FONOPRISA)
16 JACI VELASQUEZ	ZONA DISCOS	16 TONY VEGA	16 TONY VEGA (FONOPRISA)
17 LIMA 21	ZONA DISCOS	17 GLORIA ESTEFAN	17 GLORIA ESTEFAN (FONOPRISA)
18 MARC ANTHONY	ZONA DISCOS	18 JESUS SEBASTIAN	18 JESUS SEBASTIAN (FONOPRISA)
19 PAULINHO MONTEIRO	ZONA DISCOS	19 LOS RELIEROS DEL NORTE	19 LOS RELIEROS DEL NORTE (FONOPRISA)
20 APAREJES R-15	ZONA DISCOS	20 APAREJES R-15	20 APAREJES R-15 (SONY DISCOS)
21 BANDA EL RECCO	ZONA DISCOS	21 BANDA MAGUEY	21 BANDA MAGUEY (FONOPRISA)
22 BANDA EL RECCO	ZONA DISCOS	22 BANDA EL RECCO	22 BANDA EL RECCO (FONOPRISA)
23 BANDA EL RECCO	ZONA DISCOS	23 BANDA EL RECCO	23 BANDA EL RECCO (FONOPRISA)
24 BANDA EL RECCO	ZONA DISCOS	24 BANDA EL RECCO	24 BANDA EL RECCO (FONOPRISA)
25 BANDA EL RECCO	ZONA DISCOS	25 BANDA EL RECCO	25 BANDA EL RECCO (FONOPRISA)
26 BANDA EL RECCO	ZONA DISCOS	26 BANDA EL RECCO	26 BANDA EL RECCO (FONOPRISA)
27 BANDA EL RECCO	ZONA DISCOS	27 BANDA EL RECCO	27 BANDA EL RECCO (FONOPRISA)
28 BANDA EL RECCO	ZONA DISCOS	28 BANDA EL RECCO	28 BANDA EL RECCO (FONOPRISA)
29 BANDA EL RECCO	ZONA DISCOS	29 BANDA EL RECCO	29 BANDA EL RECCO (FONOPRISA)
30 BANDA EL RECCO	ZONA DISCOS	30 BANDA EL RECCO	30 BANDA EL RECCO (FONOPRISA)

(* Recently showing an increase in sales over previous weeks; # indicates chart movement. A record which has been on the chart for more than 12 weeks is indicated by a double asterisk. * indicates a new entry. ** indicates a record which has moved more weeks in place than it has been on the chart. The chart reflects sales for the week ending May 19, 2000. © 2000 Billboard. All rights reserved. Reprinted with permission from Billboard. © 2000 Billboard. All rights reserved.

Artists & Music

Latino Rock, Rap Find Niche On Net

This issue's column was prepared by Ramiro Burr in San Antonio.



and the other for hip-hop/rap.

The rock channel features such acts as Caffanes, Mana Negra, the Chris Perez Band, Molotov,

'The advantage with the Internet is you can service those people whose music is not being played by the main radio stations.'

- LUIS BRANDWAY -

Control Machete, Ozomati, Pastilla, El Tri, Plastilina Mosh, Enanitos Verdes, Pericos, and Fabulosos Cadillacs. The hip-hop channel features

music by Tiro De Gracia, DJ Dero, Latinos En La Casa, Vico C, Kid Power Posse, La Cosa Nostra, and La Vieja Guardia.

"Latin rock and hip-hop are having a hard time getting access to their music," says John Reilly, director of Shore Fire Media.

"Those of us in the industry know the big hurdle has always been the fans' access to the music, as radio has also been slow to embrace rock en español, whether due to older radio programmers at Spanish radio or a language barrier at English rock stations. This finally gives those fans 24-hour access to the leading bands."

He notes that even in the larger markets like Los Angeles, New York, and Miami, where young Latinos have embraced rock and hip-hop and where rock shows have filled up arenas and stadiums, radio has been slow in opening playlists.

Reilly expects traffic to grow, as navigation of the site can be accomplished in both Spanish and English versions and the site supports both the Microsoft Media Player and RealNetwork players.

(Continued on next page)

LATIN TRACKS A-Z

1 TONY VEGA (Sony/London Org.)	10 JESUS SEBASTIAN (Sony/London Org.)
2 GLORIA ESTEFAN (Sony/London Org.)	11 APAREJES R-15 (Sony/London Org.)
3 MARC ANTHONY (Sony/London Org.)	12 BANDA EL RECCO (Sony/London Org.)
4 APAREJES R-15 (Sony/London Org.)	13 BANDA MAGUEY (Sony/London Org.)
5 CHRISTIAN CASTRO (ATLANTICO)	14 MARCELO GONZALEZ (Sony/London Org.)
6 GLORIA ESTEFAN (ZONA DISCOS)	15 CARLOS VIVES (Sony/London Org.)
7 LUIS MIGUEL (ZONA DISCOS)	16 TONY VEGA (Sony/London Org.)
8 APAREJES R-15 (ZONA DISCOS)	17 GLORIA ESTEFAN (Sony/London Org.)
9 MARC ANTHONY (SONY DISCOS)	18 JESUS SEBASTIAN (Sony/London Org.)
10 APAREJES R-15 (ZONA DISCOS)	19 LOS RELIEROS DEL NORTE (Sony/London Org.)
11 BANDA EL RECCO (ZONA DISCOS)	20 APAREJES R-15 (Sony/London Org.)
12 BANDA MAGUEY (ZONA DISCOS)	21 BANDA EL RECCO (Sony/London Org.)
13 BANDA EL RECCO (ZONA DISCOS)	22 BANDA EL RECCO (Sony/London Org.)
14 BANDA EL RECCO (ZONA DISCOS)	23 BANDA EL RECCO (Sony/London Org.)
15 BANDA EL RECCO (ZONA DISCOS)	24 BANDA EL RECCO (Sony/London Org.)
16 BANDA EL RECCO (ZONA DISCOS)	25 BANDA EL RECCO (Sony/London Org.)
17 BANDA EL RECCO (ZONA DISCOS)	26 BANDA EL RECCO (Sony/London Org.)
18 BANDA EL RECCO (ZONA DISCOS)	27 BANDA EL RECCO (Sony/London Org.)
19 BANDA EL RECCO (ZONA DISCOS)	28 BANDA EL RECCO (Sony/London Org.)
20 BANDA EL RECCO (ZONA DISCOS)	29 BANDA EL RECCO (Sony/London Org.)
21 BANDA EL RECCO (ZONA DISCOS)	30 BANDA EL RECCO (Sony/London Org.)

EPIC/SONY DISCOS # 62163

Gloria is once again highlighting her Cuban musical heritage

with a new album

Alma Caribeña/Caribbean soul

Sony DIRECT

EPIC/SONY DISCOS # 62163

REYES RECORDS INC.

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 21st, 22 Avenue, Miami, Florida 33125 Tel: (305) 541-6656 Fax: (305) 542-2715

WEB: reyesrecords.com/ reyesrecords.com/ reyesrecords.com/

TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

MEMBER OF AFM

REYES RECORDS INC.

© 2000 REYES RECORDS INC.

ALL RIGHTS RESERVED

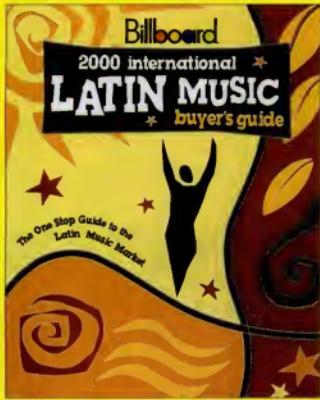
PRINTED IN U.S.A.

REYES RECORDS INC.

© 2000 REYES RECORDS INC.

Billboard's 2000 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

Your One Stop Guide to the Latin Music Market



Over 3,000 listings from 19 countries:
record company executives, music
publishers, wholesalers and distributors,
latin music radio stations in the U.S.,
clubs, artists, managers, agents,
songwriters and much more!

**TO ORDER YOUR COPY CALL
TOLL-FREE 800-344-7119.**

(International call 732-363-4156). Or send check for \$85 plus \$6 shipping & handling (\$14 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 07601.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Now available on diskette or mailing labels, for
rates call at 212-536-5017.

www.billboard.com

BDLG3009

Artists & Music

NOTAS

(Continued from preceding page)

"We can tell the immediate reaction of fans because the audience has grown by 50% since Jan. 1," says Reilly. "The site has an average listenership of over 51,000 daily listeners and averages over 1.8 million page hits a month."

According to impulse.com, an Internet music tracking service, batanga.com was rated the No. 1 Latin music site.

Rock en español fans are also enjorando.com, which offers interviews and music by Latin rock bands such as Volumen Zero, Bersuit, Cafe Tacuba, Jaguares, and Caifanes.

"We felt this music was not getting enough exposure, and with this program, we want to provide the music that rock fans want to hear," says founder/show producer Nicolas Zapain.

The show is hosted by DJs Judith Bermudez, of KSAH San Antonio's Saturday night rock program "El Antro," and Xavier G. Campos, of KWBU Waco, Texas' "Planeta X" radio show.

TEX-MEX OLDIES: The Tejano market is one of the most controversial for radio, particularly among older listeners. The genre is slowly rising out of its recent down cycle. Since the music's renaissance in the early '90s, modern heroes like Emilio, Selena, Maz, Bobby Pulido, and Michael Salgado have dominated radio, leaving very little opportunity for Tejano's golden oldies acts, such as Little Joe, Sunny Ozuna, Jos Bravo, and Latin Breed.

Now fans of old-school Tejano can get their kicks on new Internet radio sites such as Houston-based bandidoradio.com, where founders/DJs Jesse "Jumpin" Jess" Rodriguez and Gordy "Boogiemani" Rodriguez play a classic Tejano stream of classic Tejano artists.

The playlist includes such venerable acts as Cha Cha Jiménez, El Conjunto Bernal, early Latin Breed, David Marez, Royal Jesters, and Little Joe. Visitors can download the latest versions of Royal Audio or Winamp media players to listen.

"Tejano oldies and early conjunto music deserves to be recognized just like any other form of music, because it is the music of the people," says Jesse Rodriguez. "Conjunto music provided entertainment for the migrant field workers who traveled from the Rio Grande Valley up to Washington state picking beans. It is music that is popular in over 50% of the U.S. because it connects with a lot of Mexican-American history. There is a market for this music. Just look at the popularity of Flaco Jiménez."

The power of the Internet and new technologies has provided another bonus for followers of Tejano oldies. TejanoClassics.com

is making available music that has not seen the light of day in many years. Acts include Carlos Guzman, Fabulosos Cuatro, Tortilla Factory, Freddie Fender, and Henry Zimmerle.

"We carry a full-line catalog, but we also bought the masters of many old classics," says owner/founder Encarnacion Fuentes. "And we are the only [site] selling these early titles. We are having right now, transforming many of those titles from tape and album formats to CD."

**'We want to provide
the music that rock
fans want to hear'**

- NICOLAS ZAPAIN -

We are the first Internet-based store fully focused on Tejano classics.

TejanoClassic purchased more than 150 masters from the Falcon Records label catalog. This music was produced during the 1960s, 1970s, and 1980s and includes notable acts such as Roberto Pulido, Tacho Rivera, and the Country Roland Band.

MARIACHI FEST: In Los Angeles, the annual Mariachi USA Festival will unfold June 10-11 at the Hollywood Bowl, with music by Mariachi Mujer 2000, Mariachi Cobre, Mariachi Imperial De Mexico, Mariachi Cielo De Mexico, Mariachi Guadalajara De German

Gutierrez, and the Ballet Folklorico Tonantzin.

The festival, sponsored by the Rodri Entertainment Group, is now in its 11th consecutive year, and officials are expecting more than 30,000 fans to attend. For additional information, go to mariachiusa.com.

Mexico's world-famous Mariachi Vargas De Tecalitlan is headlining the Mariachi Festival June 17 in Houston. Jose Luis Mariachi Vargas also is confirmed for Oct. 5 at the Mariachi Festival in McAllen, Texas' International Civic Center. Theater and for Nov. 15 at the Mariachi Festival/Conference at San Antonio's Municipal Auditorium.

For registration or information, call the MPR agency at 210-225-3353 or go to mariachimusic.com.

CUBAN STYLE: The continuing popularity of Afro-Cuban music has generated a number of reissues by several record labels. One series that stands out is BMG U.S.' Cuban Originals." The label has one of the most extensive archives of music by leading Cuban acts from the '20s to the '50s.

Record engineers have gone through a huge stack of original master recordings to produce the series. The first compilations feature Orquesta Aragon, Desi Arnaz, Ernesto Lechner, Benny More, and Perez Prado. A second set, due to drop later this month, will feature Tri-O Matamoros, Conjunto Casino, Miguelito Valdes, and Balle Tropical.

SPECIALIZING IN LATIN MUSIC!

**SA SALSA • MERENGUE • BACHATA
FANIA CLASSICS • WORLD MUSIC**

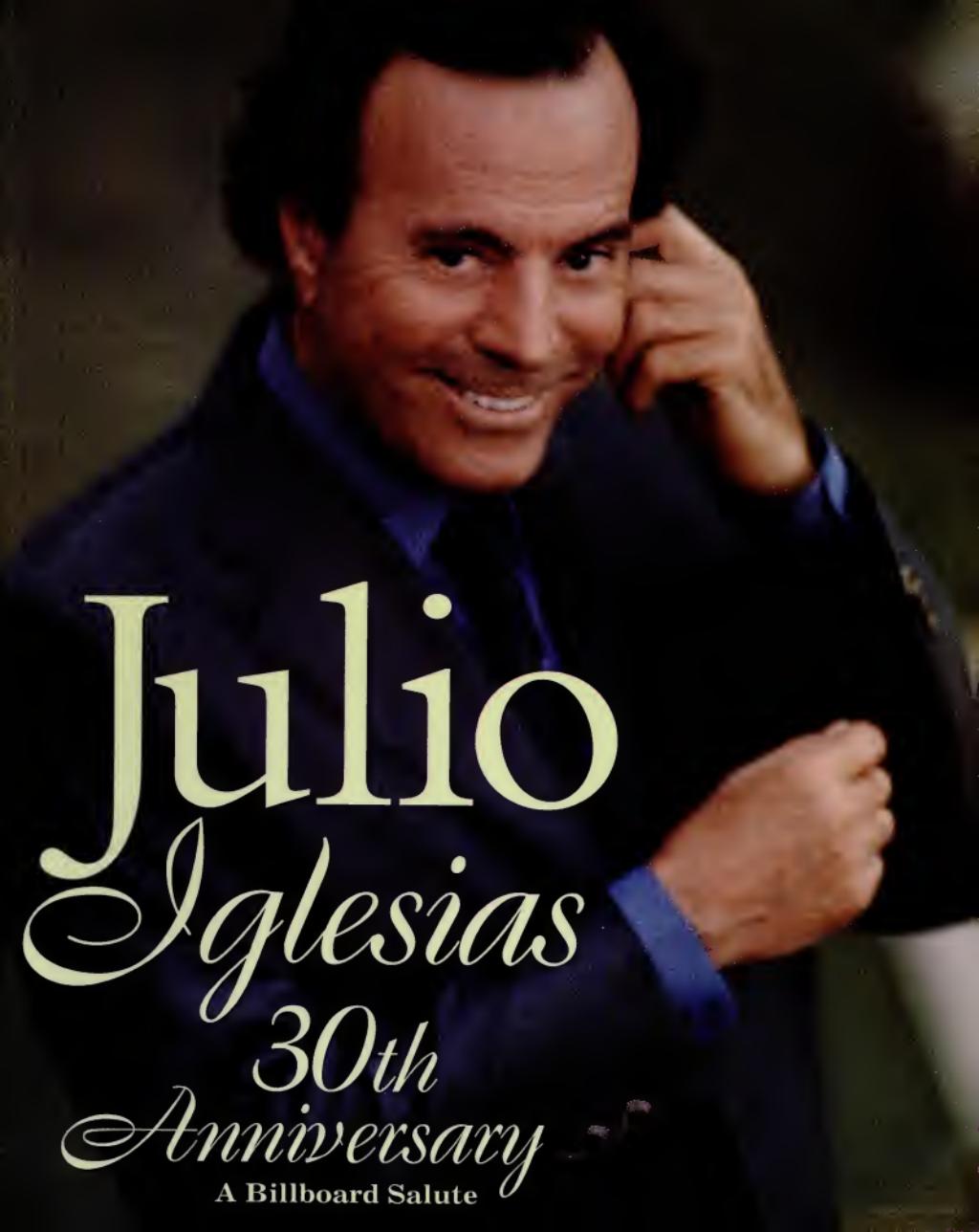
RINCON MUSICAL

... Con la música que a ti te gusta!

CALL TOLL FREE!!!

877-397-4201

Rincon Musical • 998 10th Ave. New York, NY 10019 • Fax: (212) 397-4205



**Julio
Iglesias**

**30th
Anniversary**

A Billboard Salute

Julio Iglesias 30th Anniversary

Throughout his 30-year career, Julio Iglesias has been hailed by fans and critics alike as an original—a global pioneer who has touched millions with his singular brand of romance. For Julio, one of his biggest thrills is getting executives at Sony excited about his product and his career. Following are comments from top Sony executives which amply demonstrate that they are overwhelmingly jazzed by his fabled run as a recording artist.

Julio Iglesias practically invented the concept of "crossover artist" in our industry. He was the first international star to perform and record in multiple languages, and the appeal of his personality to audiences around the world enabled his recordings to chart in every major territory. It is impossible to overestimate Julio's impact on the industry.

—Thomas D. Mottola, Chairman & CEO,
Sony Music Entertainment

When I first came to Sony Music, they used to refer to the international division as "The House That Julio Built." During the course of his career, Julio has regularly had top-10 hits in virtually every territory, he's sung to fans in their native language and, in addition to his own success, he has helped other performers become stars in their own right. There are few artists of any era who can interpret and deliver a song as charismatically as he can, and fewer still who will have a career spanning as many years and continents as Julio Iglesias.

—Mel Ilberman, Vice Chairman,
Sony Music Entertainment

Julio Iglesias is a superstar by any measure. He started the first Latin craze many years ago. He's one of the biggest international stars of all time, and with hit recordings in English, Spanish, Portuguese, French and Italian, his career has encompassed virtually every culture. It is both a privilege and a pleasure to work with him.

—Robert W. Bowlin, Chairman,
Sony Music International

Well before last year's heralded and hyped "Latin Explosion," Julio Iglesias was a one-men worldwide explosion, appealing to multicultural audiences and earning countless platinum and gold records. After conquering the world of Latin music, he began his breakthrough to the English-speaking audience nearly 20 years ago, and his international impact has only increased in the time since. He is clearly one of the most popular artists in the history of music, no matter the genre, and his dedication to his art and his fans is reflected in the astounding number of albums and tickets he has sold. No matter what language he is singing, Julio has the ability to convey such depth of emotion that it's no wonder he is treasured the world over, and continues as a vital musical force.

—Don Linner, Chairman,
Columbia Records Group

The International Superstar Who Needs No Introduction

Julio Iglesias Is Known Around The World For His Crooning Voice And Sex Appeal. BY JOHN LANNERT

You know you have made it really big when people refer to you without using your name or a nickname. Julio Iglesias, for one, has made it really big. Actually, beyond really big.

This mega-star crooner is not only known simply as Julio in his native Spain, but also the world over, including the increasingly Hispanic-conscious U.S. The name Julio just kind of rolls off your tongue like one of his famed love songs, such as "All Of You." *All of you, your body and soul/Every kind of love you can express...*

It doesn't get any smoother than Julio. He always keeps it smooth, smooth and smooth.

Women adore Julio's angelic baritone and devilish grin. Men wonder how he can be so sexy to women by just parking himself on-stage and coining his way through song after song without moving much beyond the space

music has come to embody an idealistic romantic vision that most people experience in their late than idealistic lives.

To be sure, Julio's music and persona hint of something more carnal than a wistful blow of a kiss.

But, by the same token, we are not talking about Barry White here (nor of Barry Manilow for that matter). We are talking about a handsome crooner with an endearing Spanish-laced English accent who is peddling old-fashioned romance wrapped in sentiment that more closely approximates sexiness rather than sexual.

How does Julio Iglesias, a 30-year career that has maintained a dizzying steadiness in record sales and concert gross? Well, sex sells, but sex sells better to the legions of Julio's female admirers who comprise the decisive majority of his fan base.

TOURING HORSE FARMS

Moreover, Julio draws throngs of those distal followers to his shows whether he plays London, Edinburgh, Louisville, Ky. In fact, Julio has played Louisville—a tertiary concert market in the heart of the country that's for crossover success?

"I love the horse farms there in Kentucky, so beautiful and peaceful," says Julio. How many other recording artists from Spain have gotten to know Kentucky horse farms so well?

Julio has travelled so much, performing so many shows in so many countries, it would be surprising if he hasn't seen a horse farm in every part of the world. Julio also has probably visited a few lady owners of horse farms along the way, as well. After all, he consciously cultivated the image of Latin lover for a while, particularly in the 1980s. And, as all male singing idols know, a little well-publicized, romantic activity offstage only enhances the romantic image onstage.

Though Julio was not always Julio in the U.S., he became a popular concert attraction in the mid-'70s. Still, for much of the non-Latin world, Julio Iglesias began to become known only as Julio in 1983 when he released an album that was perspicaciously titled *"Julio."* Though the album yielded no hit singles, the velvety pop disc featured

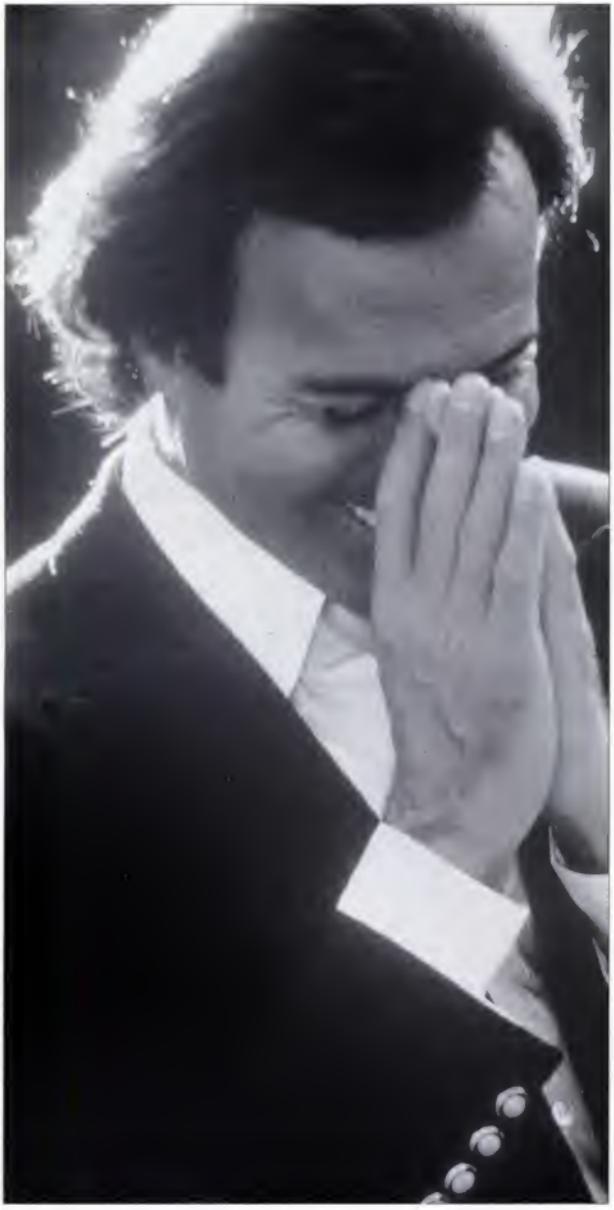
Continued on page 90



required to make a phone call in a telephone booth. Remember telephone booths? All the cozier to snuggle with your main squeeze while soaking up Julio classics like "Hey," "Manuela" or "La Vida Sigue Igual."

Julio has all of the statistical ammunition a recording icon needs to prove his unparalleled status as a global icon. He has sold more than 250 million albums. He has performed nearly 4,700 shows in five continents. He has 2,650 gold and platinum albums recorded in six different languages. But, as the saying goes, numbers do not tell the whole story.

Julio has become Julio because his famous voice and



The Billboard Interview

JULIO Iglesias

BY JOHN LANNERT

Julio Iglesias has enjoyed an extraordinary recording career, with a list of achievements that will likely never be matched.

Over the course of his 76-album career (soon to be 77), Spain's most famous singer has sold more than 250 million units—the most by any artist, according to the Guinness Book Of World Records.

Further, Spain's most famous singer has earned an astounding 2,650 gold and platinum records.

And while James Brown is known as the hardest-working man in show business, surely Julio cannot be far behind as he has played nearly 4,700 shows on five different continents.

It would seem, after having realized the most commercially prosperous career in the history of music, Julio would be content to savor past accomplishments while looking forward to spending time with his girlfriend Miranda Johanna Rijnsburger and their two children.

But Julio did not become a global icon over the past 30 years by resting on his laurels. He is busy promoting his new album, "Noche De Cuatro Lunas," a disc that he says is one of the most important of his career.

During a recent interview with Billboard, Julio spoke about his new project, which features a stellar array of top producers and writers, including a cast of "chiquillos" as Julio affectionately calls them. These "chiquillos," which means "young kids," are none other than Estefano, Alejandro Sanz, Robi Rosa and René Toledo.

Julio also reveals a pronounced philosophical side, especially when he interweaves his thoughts about singing and his career with remarks about his forthcoming disc.

While taking a break at the Hit Factory in Miami, where he was recording "Noche De Cuatro Lunas," Julio took some time to discuss his current album and his storied career.

Continued on page 82

Dear Julio!

*Felicidades por tus
30 años de música!!!*

*Working with you makes us understand and
appreciate how dedicated you are to your music and
your career. We are proud to be part of your team.
Thank you for the experience - Gracias por ser.*

Love,

Maribel
Karen → *Johnn* *Janet* *Silvia* *Phil*
Xandu *EVERLAUGH* *Sony*

Anchor Marketing, Inc.

Dad,

*Congratulations on 30 years
of an amazing career.*

*We love you,
Chaveli, Julio Jr. & Enrique*

Julio Iglesias 30th Anniversary

I have followed and admired Julio Iglesias' career for many years, and when I joined Sony Music International, I looked forward to the prospect of working with him. Julio's remarkable ability to deliver a lyric and communicate the soul of a song to audiences around the world and in many languages makes it clear why he is one of the world's most revered and beloved performers. His ability to generate commercial success across virtually every territory has made him a genuine legend in the music industry. Julio will continue to be a defining force in music for many years to come, and I look forward to playing a part in his ongoing success.

**Rick Dobbins, President,
Sony Music International**

Julio is the standard, a model of excellence and a master of his trade. Not only is he a perfectionist both onstage and in the studio, but he also understands the business side inside and out and makes the effort to have strong personal relationships with as many people as possible. On top of all that, Julio is a great human being.

**Frank Weizer, President, Latin America,
Sony Music International**

A true global superstar, a wonderful creative talent, a consummate professional and, as importantly, a fine gentleman. I am proud to have an association with his immense worldwide success and am humbled to be able to call him a friend.

**Paul Russell, Chairman, Sony Music
Entertainment Europe**

I am really honored that, over many years of visiting Australia, Julio has become a really good friend of mine. That's why I am pleased that so many Australians recognize Julio's special talent and support him enormously. In fact, Australia is one of the strongest markets in the world for his music and his concert appearances.

**Denis Handlin, Chairman
& CEO, Sony Music Australia**

Julio is the personification of passion, a man totally in love with his art form, the king of Latin romance. It's a privilege in my career to have worked with such a musical icon.

Oscar Liord, President, Sony Discos

When I started working with Julio, one of the first things that struck me about him was his enthusiasm, drive and dedication to his music. Then when I traveled around the world with him, I saw first hand the impact Julio and his music make on his fans—fans that span several generations. His talent, perseverance and the loyalty of his fans have made Julio a legendary artist, and it is an honor to be associated with him both personally and professionally.

Randy S. Hoffman, Julio Iglesias' manager

The Spanish Star Shines

The Rise To Success Started In His Native Spain And Spread To The World

BY HOWELL LLEWELLYN

MADRID—By any standards, Julio Iglesias has achieved more goals than most in his unique career. But, as a youngster, he was set to block goals, not score them.

Julio was a teenage goalkeeper on a junior team of the legendary Real Madrid soccer club which, in the 1960s, was viewed by many as the best team in the world, winning an unequalled six European Cups.

Bat fate stepped in on a September night in 1963, as Julio and three friends returned to Madrid at 2 a.m. after celebrating the soccer player's 20th birthday. A horrend-

Much later still, when he released "My Life: The Greatest Hits" in 1998, Julio would comment: "Way back in the beginning, when I wrote most of the songs, I was able to find the right simple words. There were truths in those songs that people connected with, and that makes me very proud. Those early songs are more from my heart. In a sense, those first songs made everything else since then possible."

The auto accident had also cut short Julio's law studies at Madrid University but, soon after leaving the hospital, the now 23-year-old had his first break. As a budding songwriter, he landed a job with record producer Enrique Martin Garea, who had founded the Hispavox label in 1956 (later bought by EMI Spain) and spent his career setting up record labels and discovering and promoting artists.

DISCOVERY OF A VOICE

"I met up with Julio when he was still using crutches," recalls Garea from his office where he is managing director of GET, the music publishing arm of Spain's biggest private TV company, Tele 5. "He gave me some that didn't even have a title. But I liked it and we called it 'La Vida Sigue Igual' [Life Goes On], which became his first hit."

But success was still a couple of years away. Garea signed Julio to Hispavox for two years—and nothing happened. What was not Julio still not a singer, but he decided to spend time in England to improve his English. There, after a brief career as a successful doctor (who, years later, was kidnapped for ransom by ETA, the separatist guerrilla group from Spain's northern Basque country).

While studying at a Cambridge language school, the young man at last began to sing. Friends told him his voice was pleasant, and in a local pub he would sing versions of songs by popular artists of the time, including Tom Jones, The Beatles and Engelbert Humperdinck. He began to sing for a fellow language student, Gwenwynneth Bollore, and wrote a song named after her, which was to become part of his success.

By 1968, Garea had become director of another Spanish indie label called Columbia Records, which, confusingly, has nothing to do with its present Spanish label, Sony Columbia. Columbia Records was eventually taken over by EMI-Spanish Roca, which still owns rights to 12 albums Julio recorded for Garea at Columbia. When Sony bought CBS, Spain had to keep the name Sony CBS instead of Sony Columbia, until Sony bought the rights to the name Columbia from BMG Spain.

"I signed Julio in Columbia and sent a demo of the song 'La Vida Sigue Igual' to the organizers of the Benidorm Song Festival in Benidorm, a popular beach resort in southeast Spain," recalls Garea. "The festival was very big in those days, and in Latin America too."

"Anyway, when it was his turn to perform, he froze and did not want to go onstage. Don't forget, he was a complete unknown. I said 'Listen, go on now and I'll push you on.'

(Continued on page 94)



With Enrique Martin Garea and Iver Raymonde in 1968 (top).
With Garea and Alfredo Frade in 1972



Papi,

You are the center of our universe and the light of our lives.

Congratulations on your 30th Anniversary.

You are the best!

All our love,

Miranda, Miguel & Rodrigo

Julio Iglesias 30th Anniversary

Julio is, without a doubt, the most well-known Spanish artist in the world. He is known from the last corner of Latin America to the most remote villages in Asia and the former Soviet Union. This has been possible because of his total energy and his ability to captivate. More than any other artist I've worked with, Julio loves people and demands love in return. The way he sings was an innovation at the time he was starting his career. He was the new interpreter of the old ballads and boleros, together with compositions from his own inspiration and from composers of his generation.

—Tomás Muñoz, senior VP,
A&R Development, Sony Music International

I've been a fan of Julio and his music since the very beginning, and I was fortunate enough to coordinate the international promotion of Julio's "Tengo" album. We traveled the world together, and it was during this trip that I really got to know the man behind the artist. My admiration for Julio grew day by day. He takes his work very seriously and gives everything he has. He is a perfectionist and does not compromise on quality. There is simply no greater artist on the face of the earth today doing what he is doing. On top of that, he is a wonderful human being who deserves our respect, gratitude and love.

—Richard Denenek, President, Asia,
Sony Music International

Julio has been an inspiration, not only to me personally, but to a lot of people in the industry, because he was one of the first artists to sing in Spanish and many other languages all over the world. I am proud to be his friend, I learned a lot from him. He is one of the busiest people in the world and one of the more famous people in the world, but he loves his friends and he loves his people. I am the best spokesman for him, because everywhere I go in the world, I tell people how very proud I am of him. He is the kind of guy that recycles himself in such incredible ways that you never know what kind of hit is going to come from him. To have as many years in the business as he has, you have to be incredible. He is the best role model to follow. He did for Latin music what many people have not realized. It doesn't get any better than Julio Iglesias.

—Emilio Estefan Jr., President,
Artist Development, Sony Music Entertainment

Thank you for the pest five years. From Radio City to Universal Amphitheatre and all the one-ninters in between; you've given my career a boost. You made my family a part of your family, given me great success and signed my checks. But I've never gotten a ride in your jet. Julio, when are you gonna give me a ride? With all my love.

—John Joseph

Breaking New Ground

His Latest Disc, "Noche De Cuatro Lunas," Tries Something Different

It might seem quite odd for the 77th album by a recording artist to be the most significant disc in his career. But it is well-known that Julio Iglesias is not just any recording artist—he is an enduring icon who keeps an active vigil over a career that knows no boundaries or limitations.

Thus, "Noche De Cuatro Lunas" is Julio's latest artistic masterpiece that contains 15 tracks, on which Julio sings—by his own admission—like he never has before.

Julio co-wrote 10 songs on the disc with estimable producer Estefan. Also helming tracks on "Noche De Cuatro Lunas" were exalted singer-songwriter Rubén Blades; Robi Rosa, composer of Ricky Martin's smash hit "María"; "La Cope Da La Vida," and "Livin' La Vida Loca"; and Alejandro Sanz, who cut the mega-smash "Corazón Partío" in 1997.

Julio says the concept for the disc came from Tomás Muñoz, senior VP of A&R, Sony Music International. Muñoz, a highly respected industry veteran, suggested Julio team with young, top-notch producers such as Sanz, Rosa and Estefan. "So, Tomás talked to me about this

Latino stars, Julio adds that his disc demonstrates that "these young people have been open to singing with their father. There are young people that don't want to know anything about their fathers. There are young people who are interested in everything about their fathers. And these chiquillos are interested in knowing their father."

When asked if respect for him by young collaborators played a role in the project, Julio says no. "Respect is one thing, but the point is that they want to record with me and spend two-thirds of their time on this project," states Julio.

While he is not sure if his work with his younger colleagues is a historic meeting of generations, Julio notes, "All I know is that they were enthused. I didn't ask them, 'Hey, are you happy working with me?' But surely they are happy because they have forced me to sing things that are in the outer reaches. Everyone knows how to drive. But it is harder to drive when there is no signpost to tell you that there is a 180-degree curve up ahead."

Musically, the album sports a blend of appetizing grooves from the Hispanic Caribbean, Spain and the U.S.

Pleased with his latest disc, Julio says that the even-kneeded partnership with his young cohorts played a key role in the production of the album.

"At times," says Julio, "when you work with a lot of different talents, desperation can set in very quickly because the talent levels can be disproportionate. The singer can ask a lot of the producer or the producer can ask a lot of the singer. In this case, it has been a balanced marriage..."

—Julio Iglesias

project," says Julio. "And I said, 'Well, you have to talk to these guys and see if they want to do it. And, in an instant, they said, 'Yes, we do the project.' Alejandro, Robi, Estefan—they were so generous."

Julio recalls that recording with the different producers made for different creative situations. "To sing with Robi represented a difficulty because Robi writes music that is different from what I am able to sing," says Julio. "I sing with Estefan, with whom I write, was more comfortable because Estefan is earthier and less galactic. Singing with Alejandro was galactic for his phrasing. Robi had a very personal style."

Apart from recording with a crew of young producers, Julio decided to compose songs for the first time in 20 years. He ended up co-authoring 10 songs with Estefan. And, even though he had not penned a tune for a long time, his collaborations with Estefan were finished in quick order. "We have a fluid communication," says Julio. "There was nothing complicated or strange."

Was it difficult to compose again after not having done so for more than 20 years?

"No," replies Julio, "because these chiquillos throw out phrases that never would occur to you, and from these offerings that they give you, it stimulates you to write."

Regarding himself as *el padre* of the current crop of

riage...everyone is in the same cathedral."

Julio also points out that if he had the same strong control of the production of "Noche De Cuatro Lunas" as his previous albums, "it would not have the attitude to be one of the best albums I have done—and best in the sense of its contemporary feel." He goes on to say that you would hear on the radio "and feel the excitement it would cause among young people," continues Julio. "To have this album produced by the young guys who are the strongest nowadays in the Latin field arouses this excitement."

—J.L.



With producers Estefan and Robi Rosa

*Dear
Julio,*

*congratulations on 30 outstanding and
extraordinary years!*

*I am very honored and privileged
to represent you.*

*Love,
Randy*

Julio Iglesias 30th Anniversary

All Access To Julio

The Official Fan Club Provides Direct Contact

BY DEBBIE GALANTE BLOCK

Most music artists have fan clubs, Web sites and more, but how many are run by the artists themselves? And how often offer opportunities to meet and greet the artist? Well, The Official Julio Iglesias International Fan Club does just that.

In addition to the traditional package of materials and membership cards that are issued by most clubs, this one offers backstage pass opportunities to 10 fans at almost every show. All they have to do is call the fan club office at Anchor Marketing, Julio's company in Miami.

The Official Julio Iglesias International Fan Club was started in Miami during the early 1990s by Julio because he wanted direct contact with his fans. "Others have been started by fans, which is wonderful," says Joann Swift,

asked the advice of his manager. Everything was put through his office in the beginning, and everybody who was involved in it wanted him to succeed. Riesner adds Julio offers some perks to clubs outside of his own as well. For example, he gave Julio America the exclusive rights to publish his autobiography. According to Riesner, Julio's adoration of his fans seeps into the fan clubs.

Who are these members anyway? Swift says that they come from every age group and they come from all over the world. "One woman joined her one-year-old son. Many times couples join so they have the opportunity to go backstage together," she adds. Currently, the club has about 2,500 members. The fee is \$20 for U.S. membership and \$35 for non-U.S. residents. Specifically, members receive two 8x10 photos, a biography, a discography, any album/tour related info, a color poster, news clippings, a keychain or magnet and, of course, a membership card.



With adoring fans

senior accountant with Anchor Marketing, who has worked with the fan club for the last three years. "In 'The Original American Fans Of Julio Iglesias' goes as far back as 30 years. But they are not direct to Julio."

WORKING WITH OTHERS

"We try to suggest other clubs by supplying them with information, and we ask their fans to also join with us so they can get the benefit of a direct relationship as well," she says. All fan club presidents can reportedly meet with Julio at any show where there is a backstage opportunity. "They do a lot for us—they help sell his records and they help promote him. We don't deny them anything. We're their support, but they're also our support," Swift adds.

Other fan clubs include The Original American Fans Of Julio Iglesias (30 years up to now), Julio America, The American Friends Of Julio Iglesias, El Amor, Worldwide Friends Of Julio Iglesias, and SUJ! Mexico. The Australian Fan Club and SUJ! Mexico.

Although the fan clubs are not related, Julio interacts with many of them, and has made friends with at least one other. Julio America out of New Jersey. President Barbara Rush and VP Pat Riesner cannot say enough good things about the working relationship between the clubs. "When it was started up 12 years ago, I went to Julio's office and

tells us what he wants the letter to say and then he approves or disapproves it," says Swift. Family pictures that are never seen anywhere else are published here. Greeting cards are also sent out, usually Christmas or Valentine's Day, with family pictures as well.

A TWO WAY STREET

"At least once a year, we run crossword puzzles in the newsletter and we offer prizes such as autographed Julio memorabilia," Swift explains. "We also try to have fans write articles, but sometimes that doesn't work out." Swift relays a funny story: "One woman was invited to come backstage on the notion she would write something for the newsletter. I was trying to get her to meet Julio, but there were these other two ladies who were just all over him and wouldn't let him go. Finally, he had to tell her to leave as he was getting off the elevator, he called out to the lady, was standing with 'Te amo' [I love you]. She just melted."

People are always amazed at the great lengths Julio goes to satisfy his fans but, Swift says, he is acutely aware that without fans he would be nothing. He wants to talk with them, and to hear what they want. "At another event, there was a lady who had won tickets about six months before. She went to the show and met him and they got along so

Continued on page 104

INTERNATIONAL SUPERSTAR

Continued from page 72

a mix of bilingual tunes non-Latinos could identify with, including "Amar" with discoified versions of English classics like "Begin The Beguine."

"Julio" went double-platinum in the U.S., while climbing to No. 32 on the Billboard 200.

In 1984, Julio broke big in the U.S. and around the globe with "1100 Bel Air Place." A 4 million seller that peaked at No. 5 on the Billboard 200, "1100 Bel Air Place" contained the smash duet hit with Willie Nelson, "To All The Girls I've Loved Before."

"1100 Bel Air Place" also featured the aforementioned "All Of You," another duet smash recorded with Diana Ross. Though Julio's duet with Nelson was a bigger hit, the video for "All Of You" gave non-Latino fans the first real glimpse of Julio's distinct debonairness that attendees to his concerts already knew about—eyes closed with the right side of his profile always in view. One hand would always be on the microphone, the other hand spread across his midriff.

Before long, deep-in-the-lung sighs became musical signatures of Julio's performances in the U.S.

There was a smattering of commentary about the "crossover" he was making in the U.S. But, fact is, the word crossover was—and is—too limiting a term to



With Willie Nelson

describe his success. Julio was already immensely popular globally before 1983 when he successfully crossed from the Spanish market to the English market in the U.S.

Julio would go on to record four more gold albums from 1985 to 1994. He also would cut duets with a disparate cast of partners, including Dolly Parton, All-4-One and Paul Anka.

JULIO AS A HOUSEHOLD NAME

More importantly, Julio would go on to become a household first name in the U.S. by dint of his non-stop slate of sold-out shows. By being one of the first Latino artists to play before non-Latin U.S. markets, he established a loyal nationwide fan base that his non-Hispanic counterparts could only dream about.

It is easy to become buried in awe of Julio's mind-boggling commercial achievements. But Julio also deserves kudos for his involvement in humanitarian projects, as well. He has performed numerous fund raisers, including shows for Princess Grace of Monaco and former First Lady Nancy Reagan. He opened the Farm Aid program with Willie Nelson and has performed benefit concerts with Frank Sinatra and Lou Rawls.

In 1989, Julio was an Honorary Special Representative For The Performing Arts by UNICEF, an organization which holds a special place in Julio's heart.

Two years ago, he participated in the "Grammy Sessions" program organized by the National Academy of Recording Arts & Sciences (NARAS). The program addresses high school students on the importance of music education. The "Grammy Sessions" illustrated that Julio wants to stay current, in spite of a scintillating career that needs no further verification or validation. Like Frank Sinatra, whom Julio strongly admires, he harbors strong dreams of acting.

Proof of that ambition lies in his forthcoming disc on Sony, "Noche De Cuatro Lunas," which features a young, highly respected cadre of producers and writers who wanted to record with the man who has nothing to prove commercially, but everything to live for in creative terms.

These producers and writers could not have been more fortunate to be working with the man who hit it bigger than big—the singular, single-named legend known as Julio. ■



Julio,

Your colleagues and partners at
aplauso.com welcome this
opportunity to congratulate you
and express our commitment in
making aplauso.com the leading
Latin entertainment Internet site in
the world.

A handwritten signature in black ink, appearing to read "Larry Rosen".

Larry Rosen

A handwritten signature in black ink, appearing to read "Mario Kreutzberger".

Mario Kreutzberger

A handwritten signature in black ink, appearing to read "Sergio Rozenblat".

Sergio Rozenblat

THE BILLBOARD INTERVIEW

Continued from page 73

You seem quite excited about this new album.

It is an interesting project because it has another type of swing and because it involves young people who are very talented—Robi, Alejandro, Estefano, René Toledo and Rubén Blades, who are all very talented. After many years being with the *chiquillas*, I wanted to be with these *chiquillas*, it has given me more desire to do records. I don't have to spend so much time in the studio, and I am not so preoccupied about things.

Is it the first time you are recording an album in this fashion?

First time.

So you are giving up control in the studio for the first time?

Exactly. I am not controlled. I use to work so hard on all of my other projects. Now I do not control anything but the part that has to do with, let's say, interpretation. I am 56 years old—the great poets said that one begins to get old at 100. I am one of those crooners that will never sing badly until he dies. Crooners always have been big because of the way they sing, like Tony Bennett. The crooner never forces his voice too much.

I am very content with this project. It is a project that is much more in a fusion sort of vein, more diversified, with various producers and various writers. And, for the first time in nearly 20 years, I have composed tracks on this album.

This record—for me—is for the third generation. I don't know if this will be a historic record, because I don't keep track of such things, but it is a historic record for me and for many people who are reaching out to a third generation—those who are 15 or 16 years old and who never in their lives have known about me. If this record works, from a sales standpoint, I usually sell 4 or 5 million records—and I sell 3 or 4 million more than usual, then I will know I have reached that third genera-

Julio Iglesias 30th Anniversary



On tour

tion. But, for me, the true joy is the fact that I could participate a little bit in the music that these young guys are putting out and to be able to have recorded it.

I imagine that this record has made you feel a bit...

Younger? Yes. Deep down, the stimulus in my life right now, after having sung as much as I have, is stirred by younger

people. The energy you receive from young people gives you the energy to keep singing. What has surprised me most about these *chicos* is that they are simple people, Alejandro as much as Robi, Estefano and Juan Luis Guerra. They are pure artists. They are people who write music in a natural way. You feel their genius without consciously having to point it out.

Someone can look at them and say, what luck it is to be so talented and above all young—because they are ready at a moment's notice to do something for you. And, physically, they are so strong—they can utilize their talents; they don't get bored so easily, their livers don't hurt, they can drink good wine and they don't feel it when they wake up.

Having worked with these guys, how has your music changed?

The harmonies are less sonorous, now they are more ascetic—what is to say that the harmonies of the young folks are more like a picture in which the eyes are not aligned.

A little of the Picasso effect?

Exactly. A painting like Picasso's. If you listen to Alejandro, you realize it. He has two songs—one of which is "Seremos Libres." What he writes does not have a total connection within the song, they are phrases. They are phrases that are sprayed over the canvas, so to speak.

And has it made you sing differently?

I sing much more sophisticated. I sing [in a soaring voice] "Aaahhhheee!", and it is the best album I have sung on in my life because I have a challenge. When you have to vocalize with people who have inflections that are much different than yours, you have to be well-prepared. It is like being in a car in which the curves are more pronounced and the cars are going faster. And if you don't want to drive with them, they will pass you by. So, I have made this album to run with them and, in fact, I am running with them.

Continued on page 144



OFFICES IN: NEW YORK, HOLLYWOOD, PARIS, LONDON, TOKYO, TORONTO, HONG KONG, SÃO PAULO, BUDAPEST, MADRID, STOCKHOLM, MEXICO CITY, SYDNEY, DUBLIN, VIENNA, RIO DE JANEIRO, SANTIAGO, BOGOTÁ, HAMBURG, HILVERSUM, MILANO, SINGAPORE, JOHANNESBURG, MIAMI, ZÜRICH, SEOUL, NASHVILLE, SAN JUAN, TAIPEI, BUENOS AIRES.

Felicidades
por tus
30 años de
carrere triunfal

NAKEM 7 CARROS

Them, meaning the young guys?

Yes. We're all in a rally. I'm not a spectator looking at the rally from the side of the road. I'm in the rally. This makes me look in the mirror more and go to the gym more. I take better care of myself and laugh more and have a sense of humor. It gives me more to live for and adds more currency to my repertoire. And it is fun. It is less routine, less boredom so I enjoy myself more. And all those things give me more desire to sing, which gives me more desire to win, and that gives me more desire to learn. It all enables me to distinguish colors better; that keeps me less locked up and makes me go out.

If you have done so many things in your life, that now many things bore you and you don't even want to go out into the street and you have all of the money in the world... If you don't find your true passion, which for me is music, you go into boredom and the routine causes you to lose contact with people.

I am breaking radically with a world of many harmful

Julio Iglesias 30th Anniversary

things—and with myself musically—and I am settling in with people who write and interpret music totally and absolutely. What I have done is a bold move, but it is a bold move without changing the style; I am going to change the musical attitude. Young people are going to be surprised, because it surprised me since I didn't think I was capable of doing it.

There is a beautiful part of an album, the spiritual part

CONGRATULATIONS
J U L I O
FOR HEATING - UP
THE MUSIC INDUSTRY
FOR OVER 30 YEARS!

The **HEAT** Group



AmericanAirlines Arena

and the sentimental part. But there is a very practical part, which is that the album sells. It is not that I need to sell tons of albums, but the reason young people buy something is because of a stimulus, which is important for me because I am a musician, and I have been a musician, and I am the father—physically and psychologically—of this younger generation. I have produced a musical attitude over the past 30 years that has thrived. I don't know if Nat King Cole was born to sing, but everybody went to see him, and [Frank] Sinatra.

Nowadays, there are great singers. But the best singer is not the one who sings highest or who sings more ad-libs. The best singer is the one who keeps pushing on, touching different generations. Astrud Gilberto is a jewel, but I prefer Ella Regina. I like artists that pass through many generations. That is one of the reasons I now dare to do this



With Frank Sinatra (top), Relaxing at home

project, because I think an artist that does not touch all generations is a short-term artist. To communicate with what is inside, I have to rediscover myself. By that I mean, if I don't rediscover myself I cannot be on the front page of *Vanity Fair* again or on the cover of *Time* magazine.

This rediscovery began a short while ago?

No, no. I was in a musical monotony—20 years, almost a generation. I hit my peak when I had notched eight albums on Billboard's [English] charts. In the last five years, I have been involved in other things and I realized if I don't get out and run, I will not run. But to do something new was daring, because after a while you do get comfortable.

And were you a bit scared?

Not scared but preoccupied, especially with Robi, and a little with René. You listen to their songs and you say, this is not music. This music has swing, but it does not have a personal sound. Their music is less people-oriented and more Internet-oriented; it is more for sale on the Internet. Which is good because that is the future. But they are chicos who have the distinct natural sound of their ethnic background incorporated with the new electronic sounds of the Americans. You know, the artists who have been singing for many years arrive at a time when we copy ourselves.

It is almost impossible not to do that if you have had a long career, right?

Exactly. And the only way not to do that is to persevere and dare to try new things. To be young is to always be asking. I have seen people who are 70 years old who look like they are 45.

So, working with Robi and Alejandro, you have learned a new musical way of speaking.

I learned and, more than that, I am now interested.

*L*o mejor



Gracias por darnos lo mejor
durante más de 30 años...
¡y los que faltan todavía!



And you have been open to learning?

I have gotten to that point. This is a little bit of the reality of this album—I have not said no. And what has happened for not having said no is that a tremendous expectation has been made in myself and the people working with me, and above all in the people who are very involved with this project so that it will do well around the globe—the people at the record label. And, at this time, the record label folks think that this is the biggest record of my career. I don't know.

With this record, you want to maintain your fan base while attracting a new generation of fans?

No, I just want people to listen to the possibilities of this music and to awaken the curiosity of young people and stimulate them. I want to be able to be young with the young people and old with the old folks. It is something like I have done in the past—an album dedicated to bolero, or Brazilian music. I love Brazilian music.

Julio Iglesias 30th Anniversary

After all you have said, this has to be one of the most important albums of your career.

What I have noticed is that, after 12 or 14 years, we have excited the record company again. You know, there are meetings with the chairmen and the different presidents and they are listening to the new product and saying, "Yeah, we know this artist" or "this is OK" and then, suddenly, they hear something and say "Hmmm." Then

everyone is saying that they like it and they get enthusiastic, and that is very positive.

And this is the first time you have seen this type of enthusiasm in 14 or 15 years?

Since I was at the top, around 1984.

And, with everything that happened last year with the so-called Latin pop movement, did this phenomenon arouse a desire for you to record again, even though you were one of the first artists to crossover?

The success of these young artists gets me excited. I am not an envious person, I love their success—that's what makes me get out of the house. If you do not have other artists hitting it big, you would never leave the house. I have a son, Enrique, who is a marvel. I know Ricky Martin,



With Sting (top), Celebrating with family



We are incredibly proud of your accomplishments and equally proud to be your friends.

Christina • Julio

CSE

CRISTINA SARALEGUI ENTERPRISES, INC.

who has caused excitement; and I have to talk about Ricky Martin's success, which is very important. What Ricky Martin personally caused [last year] is the reason why Santana has eight Grammys. I say this with all my heart. I say it to the [National Academy Of Recording Arts & Sciences]. It is fair for Santana to win Grammys, but it is unfair for Ricky Martin not to win one.

Why is it not fair?

Because Ricky is the personality who started this "Latinism" everywhere. Once again, it arises as it has before with cha cha cha or with mambo and Pérez Prado, and with so many other Latinos throughout the century. But, lately, it has happened with Ricky and, when we talk about the awards, it is unfair that he has no award from the Academy.

You seem much more relaxed than in years past, such as when "Calor" came out in '92...

Musically, at that time—coming into '92—I had been buried for more than one year, swimming around in other things. In the '90s, I had sales that were "standard." What I mean by standard is that they did not generate or stimulate new buyers. If an artist does not renovate himself, he cannot renovate his public.

Now I am singing better than ever. That is very important to me—not to be the best singer, but that I have learned to sing. Had I not, I would not have sung with Sting or Stevie Wonder.

Continued on page 88

Julio,



Thank you for
making us a part of
30 years of history.

THE BILLBOARD INTERVIEW

Continued from page 86

In a career such as yours, there must have been some memorable moments. What were a few of them?

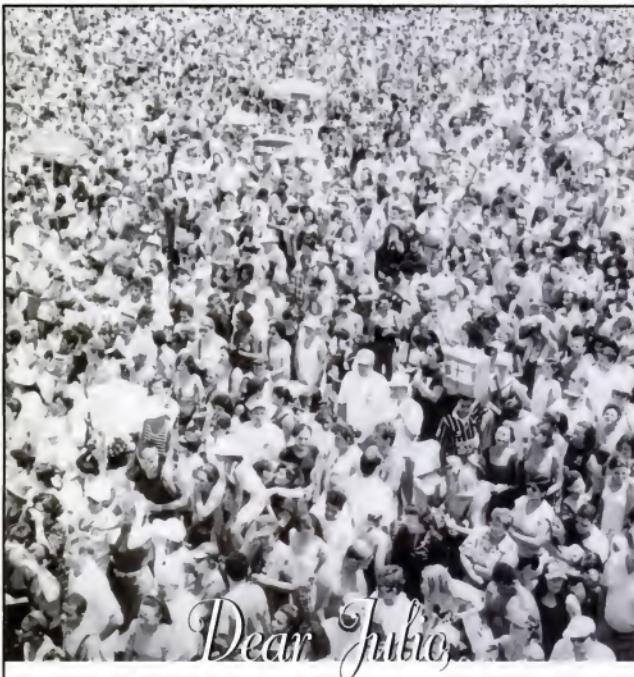
The most memorable era for me was between 1978 and 1984 when I discovered a new world—the music in the U.S. I sang with American artists, which was a whole different world. I began recording with less acoustic and more electronic sounds. From '85 to '90, that was a more passive period—a stupid time.

Why do you say stupid?

Because I lost energy; I lost time, and time is the most magic thing in life. Because when you lose time you are screwed. I lost time for thousands of reasons for things that were easy—there was a bad focus. From '90 to the

Julio Iglesias 30th Anniversary

middle of 2000, those were years of surviving. I did records with standard sales. I did concept albums to survive. And now with this album, I do more exciting music, which is more difficult for me because it is much more contemporary, much more rhythmic.



On behalf of our members all over the world, we congratulate you on your 30th anniversary. We wish you the best with your new album "Noche de Cuatro Lunas", we know it will be a success as always. You have our undying love and support.

Love,

The Official Julio Iglesias International Fan Club

1177 Kane Concourse, PH, Bay Harbor Islands, Florida 33154 • HOTLINE: 305.864.5749 • WEBSITE: www.juliolgiesiasfanclub.com

Unlike many artists, you have had a career in which you did not have to pay a lot of dues. You hit big from the beginning and kept on getting bigger.

My career has not been overnight, but it has been a steady career with few stumbles. Nowadays, a young singer makes a single and the next day he is singing it in China. If I were starting out today, with the style I had 30 years ago, I would last about three or four years in the market. But at the time when I started, communication was not so rapid, there was more time for people to get to know me; and that is what allowed me to last. Today, for young singers, the constant preoccupation is that they get hot much quicker, but they can also burn out much quicker.

Have you felt a little trapped by your image in the sense that the media seems more interested in your personal life than in your music?

This has happened to me because my music is evident and obvious. If you look at the lives of Marilyn Monroe, Elizabeth Taylor, James Dean, Elvis Presley or Frank Sinatra, there is an interest in their personal lives that is so great that it rises above their artistic lives. At one point, I had a great epoch where I liked being around women very much and I was selling records at the same time.

What a great combination.

I never contradicted the media stories at that time; on the contrary, I loved that type of media coverage. But I kept



With soccer team Iggi. With girlfriend Miranda

on selling records and I kept exciting the record label. The greatest thing is to get your company excited; it is like being with your wife and you excite her and she excites you.

What role has Miranda played in your career?

Miranda is a stimulator for me. She constantly reminds me not to get bored. Mirandita and I together, the two people closest to me musically, in the last ten years. My father gets me going by saying, "Julio, you still have more to accomplish." Miranda is much less hard on me. ■

Congratulations!

Julio,

Gracias por todo lo que haz hecho
por nosotros los latinos
en el mundo.

Con todo nuestro cariño,

Gloria y Emilio Estefan, Jr.



estefan enterprises inc.

After the musical hurricane that was 1999, you almost take it for granted that Latin artists can surge on America's pop charts, but it wasn't always so. Long before Ricky Martin was "livin' la vida loca," more than a decade before Marc Anthony needed "to know," and even before Gloria Estefan and Miami Sound Machine implored you to "do that conga beat," Julio Iglesias took Anglo consumers to "1100 Bel Air Place." That 1984 album turned out to be

Julio Iglesias 30th Anniversary

Life On The Charts

A Look At How Julio Has Fared Through The Years

BY GEOFF MAYFIELD

a drive that would forever alter the landscape of popular music, not to mention The Billboard 200.

"I think Julio was one of the pioneers," says EMI Latin president Jose Behar, who was VP of A&R administration, West Coast, for CBS in 1984. Behar cites "Bel Air" as "one of those critical elements that opened everyone's eyes to the potential the Latin artists can deliver. It opened the door for Gloria Estefan, Selena and Jon Secada, and paved the way for the success that the Ricky Martins and Marc Anthonys are enjoying today."

"It started the ball rolling," recalls Hinsul Lazo, CEO of



Jose Behar (left), Enrique Iglesias



Enrique Iglesias

Miami-based H&L Distributors. "It was huge."

The history of American music had already frequently been punctuated by Latin artists—think the era of Jimmy and Tommy Dorsey often adopted songs first made popular in Spanish. The '60s saw Herb Alpert &

The Tijuana Brass strike gold with their mariachi-influenced sound, while a long line of immigrant Latin artists—from Desi Arnaz to Carlos Santana—made their marks at the box office, on the radio and in

music stores. But Julio's "Bel Air" followed a different map than that drawn by the Latin artists who preceded him.

Whether born in the States or elsewhere, most of the Latin musicians who really scored big in the U.S. before Julio's ascent wove themselves into the American fabric. Arnaz's music career took a back seat to his acting career, but he did play lead opposite wife Lucille Ball on the beloved TV series "I Love Lucy." Xavier Cugat was a purveyor of big band music. Richie Valens, in the '50s, and Santana, a decade later, brought Latin rhythms to that very American stew known as rock 'n' roll. Trini Lopez and Jose Feliciano each rose to

No. 2 on the Billboard 200 early in their careers. Dallas native Lopez interpreted folk music before he ever recorded in Spanish, and Feliciano, born in Puerto Rico and raised in New York, blended Latin influences into such domestic cornerstones as the Doors' "Light My Fire" and "The Star Spangled Banner."

By contrast, Julio was undeniably an international artist. Prior to '84, the Spanish native had already recorded in English, but not to much commercial success. Following a host of successful chart runs in other countries, Julio managed to become a big deal in the U.S. without making even subtle efforts to Americanize his craft.

He logged 91 weeks on the Billboard 200 with the 1983 release "Julio," which rose as high as No. 36, and even spent 18 weeks on Top Country Albums.

Another album, "In Concert," entered The Billboard 200 in '84, just a week before "1100 Bel Air Place" began its groundbreaking chart run. Although guest appearances by such American icons as Willie Nelson and Diana Ross broadened "Bel Air's" radio appeal, Julio's own innate sense of elegance—not to mention his unmistakable Castilian dialect—stampeded his work with a distinctly European flavor. The album's quadruple-platinum success in the U.S. was no small matter of his crossing over to American culture; instead, his music drew

ears to his side of the Atlantic.

The album rose to No. 5 on The Billboard 200, an unprecedented success for a foreign-born artist who was primarily associated with music recorded in Spanish. The huge hit "To All The Girls I've Loved Before," recorded with Nelson, was an across-the-board smash, debuting at No. 5 on The Billboard Hot 100, peaking at No. 3 on

Continued on page 92



With Diana Ross

cars to his side of the Atlantic.

The album rose to No. 5 on The Billboard 200, an unprecedented success for a foreign-born artist who was primarily associated with music recorded in Spanish. The huge hit "To All The Girls I've Loved Before," recorded with Nelson, was an across-the-board smash, debuting at No. 5 on The Billboard Hot 100, peaking at No. 3 on

Thanks for 30 years
of wonderful music
from your friends at
Radio City Entertainment

RADIO CITY
CONGRATULATIONS JULIO

Congratulations *Julio*
on 30 years of
romancing the world.

"I don't believe in language barriers
because the emotion of love is universal."
— Julio Iglesias



Marilyn Bergman, President and Chairman of the Board

 **ASCAP**
Where Music Begins

LIFE ON THE CHARTS

Continued from page 99

Adult Contemporary and rising all the way to No. 1 on Country Singles & Tracks. The song with Ross, "All Of You," reached the Hot 100's top 20 and climbed to No. 2 on Adult Contemporary. "Moonlight Lady" also became a top 20 hit on the AC chart.

More recently, agent Lew Garrett, who was VP of purchasing at the national Camelot Music chain in 1984, agrees that "Bel Air" was the album that lit the fuse for today's Latin explosion. He was not, however, surprised by its success. "As the album was coming out, we had a lot of calls in on that, from Florida, in particular, and from some of our Texas stores," says Garrett. "There was really a buzz on the guy in the Latin community, so we thought it was a pretty good play."

At that time, Florida and Texas were the states that represented Camelot's biggest Hispanic market. Garrett recalls the album took off quickly in those pockets, but it soon became a significant seller throughout the chain.

Behler recalls that a watershed moment for the album

Julio Iglesias 30th Anniversary

was when Julio appeared on "The Tonight Show With Johnny Carson." "Getting booked by Carson was a big thing back then. I think it was harder to get on 'The Tonight Show' then than it is now. Don't get me wrong, it's wonderful when an Elvis Crespo can get booked by Jay Leno or on 'Live With Regis & Kathie Lee' or one of the other shows, but being a guest on Johnny Carson's show really meant you had arrived."

While "1100 Bel Air Place" represents his most conspicuous Billboard chart achievements, Julio's success did not stop there. Among his many chart feats:

- He has placed 12 albums on the Billboard 200 and 11 on the seven-year-old Billboard Latin 50.
- His 1996 album, "Tango," was No. 1 for 10 weeks on the Billboard Latin 50.
- He has placed 13 Billboard's Latin Pop Albums with 13 different collections with four rising all the way to No. 1.
- The singer has matched 16 entries, including two No. 1s, on Latin Tracks.

Among the many Latin artists who have benefited from the foundation he has built are Julio's own sons, Enrique and Julio Iglesias Jr.

Enrique has already placed half a dozen albums on The Billboard Latin 50, with all but two of those reaching the No. 1 slot. He also has made a successful foray into the pop charts, with 1999's "Bailando," from the movie "Wild Wild West," rising to No. 1 on the Billboard Hot 100. Julio Jr., meanwhile, has already seen the light of the charts in his still-young career; his Epic single, "One More Chance," spent 19 weeks last year on Hot 100 Singles Sales. ■

America Film • Miami 462 Arthur Godfrey Road • Miami Beach FL 33140 Tel: 305 531 0707 • Fax: 305 531

0153

0154

0155

0156

0157

0158

0159

0160

0161

0162

0163

0164

0165

0166

0167

0168

0169

0170

0171

0172

0173

0174

0175

0176

0177

0178

0179

0180

0181

0182

0183

0184

0185

0186

0187

0188

0189

0190

0191

0192

0193

0194

0195

0196

0197

0198

0199

0200

0201

0202

0203

0204

0205

0206

0207

0208

0209

0210

0211

0212

0213

0214

0215

0216

0217

0218

0219

0220

0221

0222

0223

0224

0225

0226

0227

0228

0229

0230

0231

0232

0233

0234

0235

0236

0237

0238

0239

0240

0241

0242

0243

0244

0245

0246

0247

0248

0249

0250

0251

0252

0253

0254

0255

0256

0257

0258

0259

0260

0261

0262

0263

0264

0265

0266

0267

0268

0269

0270

0271

0272

0273

0274

0275

0276

0277

0278

0279

0280

0281

0282

0283

0284

0285

0286

0287

0288

0289

0290

0291

0292

0293

0294

0295

0296

0297

0298

0299

0300

0301

0302

0303

0304

0305

0306

0307

0308

0309

0310

0311

0312

0313

0314

0315

0316

0317

0318

0319

0320

0321

0322

0323

0324

0325

0326

0327

0328

0329

0330

0331

0332

0333

0334

0335

0336

0337

0338

0339

0340

0341

0342

0343

0344

0345

0346

0347

0348

0349

0350

0351

0352

0353

0354

0355

0356

0357

0358

0359

0360

0361

0362

0363

0364

0365

0366

0367

0368

0369

0370

0371

0372

0373

0374

0375

0376

0377

0378

0379

0380

0381

0382

0383

0384

0385

0386

0387

0388

0389

0390

0391

0392

0393

0394

0395

0396

0397

0398

0399

0400

0401

0402

0403

0404

0405

0406

0407

0408

0409

0410

0411

0412

0413

0414

0415

0416

0417

0418

0419

0420

0421

0422

0423

0424

0425

0426

0427

0428

0429

0430

0431

0432

0433

0434

0435

0436

0437

0438

0439

0440

0441

0442

0443



Dear Julio,

"After you...

What?"

"Después de ti...

Qué?"

Congratulations!

Your friend, Rudy Perez

Contact: Gary Scharf@Premier C.S.I.

Ph. (305) 867-7796

Fax: (305) 867-7819

e-mail: nuevosiglo@aol.com

SPANISH STAR SHINES

Continued from page 76

He did his bit, and he won best composer and best singer awards. It was the beginning of a great friendship between the two of us," adds Garea.

In 1969, Julio took part in a song festival in Bucharest, Romania, and in the prestigious Vina del Mar, Chile, and San Remo, Italy, festivals, as well as recorded his first album at the Decca Studios in London, and debuted as an actor in the film, "La Vida Sigue Igual."

His next big step was Spain's candidate in the 1971 Eurovision Song Contest, held that year in Amsterdam. The song he offered was "Canción," written for his ex-girlfriend, and it placed fourth. "Germany and Portugal let us down with their votes," laments Garea. "If they had gone with us, Julio would have won."

Behind the 1971 Eurovision is a story which is still relevant today. The 1963 car accident left Julio with a bad back which has never fully recovered. In his early days, Julio won the nickname "El Palo" [The Stick] because he would sing stiffly, with his hands in his pockets. Not exactly sexy, thought Garea.

"So we ordered a magnificent electric blue suit for him to buy, and I told Julio we had it made without pockets," Garea recalls. "He was forced to use his hands, which, of course, improved his image."

Garea thinks for a few seconds and says, "You know, sometimes I think God is blind, and occasionally he puts his hand on someone. I think Julio was one such person, because in a way he is not better than many others, but a better singer, not better looking...he is as tall as he looks, and he is God."

Sony Columbia Spain marketing director, José Mateos, has worked with Julio in Spain for 11 years. "I have organized visits here by many great artists—including Whitney Houston, Mariah Carey and Bruce Springsteen—but only with Julio here do I feel a kind of power, in the sense that waiters remain speechless and politicians and top business leaders come out to meet him."

Julio Iglesias 30th Anniversary

A SPANISH SUCCESS STORY

Mateos says, "Musically there is nobody bigger in Spain, and he is still as popular as ever. Well, I suppose many younger Spaniards would put Alejandro Sanz higher, but Julio still has the ability to electrify the country."

Spain will even honor Julio this autumn with a 200 peseta (\$1.15) postage stamp bearing his image.

No wonder Madrid has been chosen for

"Musically, there is nobody bigger in Spain, and he is as popular as ever. Julio still has the ability to electrify the country."

—José Mateos, Sony Columbia



With Garea in 1999

the June 5 international launch of Julio's latest album, "Noche De Cuatro Lunas." He will be in Spain one week, and June 9 has been reserved for an event with the Spanish Royal family, details of which remain secret. No such honor has befallen Sanz or any other artist so far.

Julio's first big sales success was the single "Un Canto A Galicia" [A Song For Galicia], which he also recorded in Japanese and German, and which did well in Europe, Japan and Mexico. Radio Luxembourg, which in the 1970s had an enormous influence across

Europe on what pop songs became popular, took Julio to its heart. Galicia is a region of Spain, but many people thought it was a girl and asked Columbia for a photo of her.

Julio left Columbia, and Spain, in 1979, moved to Miami and signed with Sony International. Garea recalls that Julio had by then sold 25 million Columbia albums, "but I had to let him go because I knew I would lose him when the contract expired. We were getting too small for him, and thank goodness the end of our professional relationship did not affect our friendship."

Garea, who spent 22 years on the board of the Spanish authors' and publishers' society SCAE and as a member of its executive committee, was president of the Spanish publishers association AEDEM and VP of the labels' association AFYVE. Garea remarks, "Julio is privileged, and there is not nor will there ever be a Latino in this world as big as he is."

Julio's last Spanish tour was in 1997, and 12 concerts sold out. "A surprising number of young people went to them," comments Mateos. "He has a solid middle-class following in Spain. His last double-album in 1998, 'Mi Vida: Grandes Exitos' [My Life: Greatest Hits], sold nearly 600,000 units here, and the album before that, '1995's Tacon,' sold 650,000 units."

The world launch in Madrid of his new album on June 5 should underline Julio's continued pull in his native Spain, and Mateos says that many of his friends and colleagues from his early days will be at the launch party to remind the singer that his roots remain on this side of the Atlantic. ■

Where Julio gets his suntan

When you sell millions of records and have 30 years of success, you've got to have a very good vacation site. Julio Iglesias choose Punta Cana Resort. Shouldn't you? Happy Anniversary, Julio.



Punta Cana Resort

For reservations please call

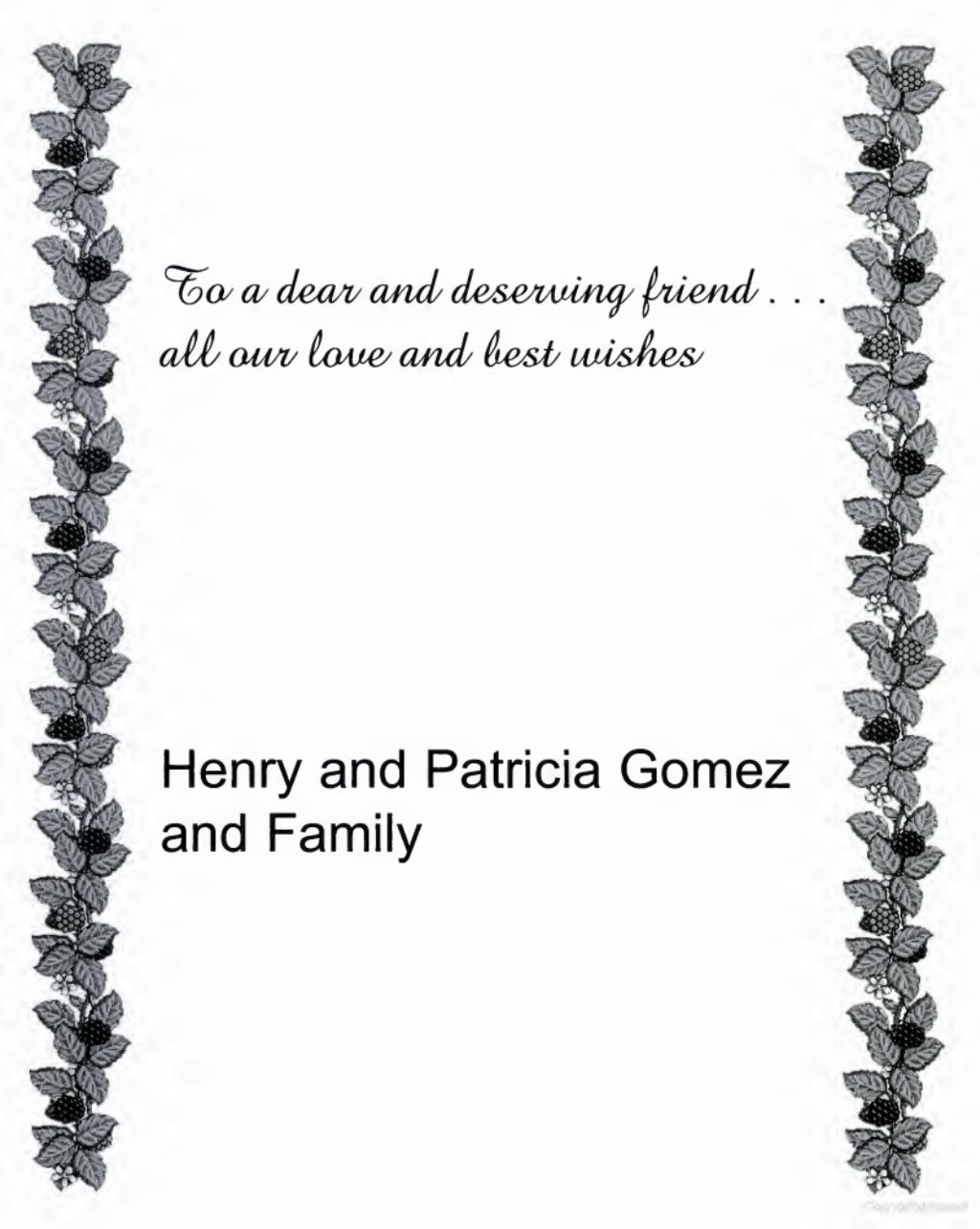
Phone: (809) 541-2714 (15), (809) 221-2262 or (800) 972-2139 Fax: (809) 541-2266

e-mail: veritas@puntacana.com

For Real State Information

pladeval@puntacana.com

www.puntacana.com



*To a dear and deserving friend . . .
all our love and best wishes*

Henry and Patricia Gomez
and Family

When he was young, Julio Iglesias studied law with the idea that he might become a diplomat. He later succumbed to his passion for soccer, or football, as it is known outside the U.S., and became a fine goalkeeper but suffered a serious injury in an automobile accident that transformed him from a promising soccer player to a promising recording artist.

The rest, obviously, is history. And what a history it has been for Julio.

Following is a chronological account that offers a glimpse into the amazingly prodigious career of Julio Iglesias, who is best known simply as Julio.

His Rise To Global Success...

From The Day He Was Born, Julio Iglesias Was Meant To Be A Star

Apart from his awards and humanitarian projects, perhaps the most conspicuous aspect of Julio's career is his tour schedule. It has been relentless and extensive. Julio's non-stop roadwork also helps explain his global success.

Indeed, many industry folks talk about crossover prosperity from one market to another, and Julio is the epitome of being able to make it big in virtually every market around the world.

Certainly, it is safe to say there will not be another like Julio. The chronology featured here undoubtedly supports that claim.

1943 Julio Iglesias is born on Sept. 23 in Madrid as Julio José Iglesias de la Cueva.

1962 Julio is the goalkeeper on the Real Madrid soccer team when he is seriously injured in an automobile accident. During his recuperation, he begins to play guitar and write songs.



His early years



Onstage with daughter María

1968 Julio wins the Festival de la Canción in Benidorm, Spain, with his own composition, "La Vida Sigue Igual." That same year, he signs his first recording contract with Spain-based Columbia Records. "La Vida Sigue Igual" becomes Julio's first single, and an instant smash in Spain.

1969 Julio embarks on his first international trip as a singer when he travels to Viña del Mar, Chile, to participate in that city's prestigious annual song festival. Julio would go on to win the competition in song festivals in Brussels, Romania, and San Remo, Italy.

Julio cuts his first album at Decca Studios in London. He later tours Spain for the first time with his own repertoire. He also shoots an autobiographical film, "La Vida Sigue Igual."

1970 Julio wins the Festival de la Canción in Barcelona

and represents Spain in the Festival de la Canción Eurovisión. He also appears at the Luxembourg Festival, the Television Festival in Germany and the Festival of Osaka in Osaka, Japan. His song "Gwendoline" reaches No. 1 in Spain.

1971 One of many landmark years for Julio, as he reaches I million units in sales. He also marries Isabel Preysler Arrastia, who gives birth to their first child, María Isabel Iglesias Preysler.

Also that year, Julio begins to create his reputation as a hard-gigging performer. He hits the road with a debut tour in Latin America, along with treks in Spain and other European countries. He also participates in the Festival of Knokke in Belgium.

1972 Julio's song "Canto A Galicia" hits No. 1 in many countries in Latin America and Europe. He records his first disc in German, the second of six languages in which he will eventually record.

Continued on page 98

ALL OF US AT IMAGELINK GRAPHICS

Would Like to Extend Our
Congratulations to *Mr. Julio Iglesias* for
30 Years of Unparalleled Success
in the Music Business

RALPH COMPAGNONE
PRESIDENT

Arie Kaduri

Enterprises, Inc.

Felicidades!

Congratulations!

Félicitations!

Congratulazioni!

Felitações!

Glückwünshe!

Mazel Tov!

You are an International Inspiration.

Arie Kaduri

Hollywood Bread Building

1747 Van Buren Street • Suite 700 • Hollywood, Florida 33020
Broward: (954) 929-6010 • Dade: (305) 949-3055 • Fax: (954) 929-6399

GLOBAL SUCCESS

Continued from page 96

1973 Now 30, Julio is the biggest award winner in Spain and Latin America. Among his trophies are Guaiacipuro de Oro from Venezuela; the Pueblo Popular in Spain; the Antena in Colombia; and the Heraldo in Mexico. He tours Latin America and Europe, as well.

Julio's first son, Julio José Iglesias Preysler, is born.

1974 Julio's single "Manuela" is a major global hit with heavy airplay in Europe, Latin America, Asia, Africa and Canada. He again tours Europe, Latin America and Canada. Julio also performs for the first time at Carnegie Hall in New York.

1975 More roadwork. Julio makes concert swings throughout Europe, Latin America, North Africa, Canada and the U.S.

Julio's second son, Enrique Miguel Iglesias Preysler, is born. Enrique followed in his father's footsteps and became a successful recording artist.

1976 Julio breaks box office records at New York's Madison Square Garden. He tours Latin America and Europe.

1977 Julio breaks a concert attendance mark in Chile when 100,000 spectators show up for his show at the National Stadium of Santiago. His disc "El Amor" is a smash throughout much of Europe, Latin America, Canada, the Middle East and Africa.

For the fifth year in a row, Julio tours Latin America and Europe.

1978 Julio signs a record deal with CBS International, a company that many in the industry would later describe as "the house that Julio built."

Julio is named Artist Of The Year in France and Italy. His album "A 33 Años" is No. 1 in many countries around



With Enrique and Julio Jr.



In Egypt



With Princess Grace

the world.

Also in 1978, Julio releases his first album in French, "Aimer La Vie," and his first album in Italian, "Sono Un Pirata, Sono Un Signore." He tours Latin America and Europe once more.

1979 Julio records his first album in Portuguese. His disc "Emociones" is a global best seller. He tours Latin America, Europe, Israel, Canada and the U.S.

Julio's on-fire professional career is dampened by a sad personal event, his marriage to Isabel Preysler is annulled.

1980 Invited as a guest of Egyptian president Anwar Sadat, Julio performs in front of the Pyramids. His album

"Hey!" is yet another round-the-world smash that is supported by tours in Europe, Latin America, the U.S., Asia and Africa. Though an international hit, "Hey!" would not be released in the U.S. until 1984.

1981 Julio is invited by Princess Grace of Monaco to the Red Cross Gala in Monte Carlo. He also performs at a benefit concert in the Wolf Trap Theater in Virginia before First Lady Nancy Reagan.

1982 This is the year Julio's career takes on a newer, bigger dimension throughout the world.

Julio receives the CBS Crystal Globe Award in Monte Carlo. He is named Brightest Hope/Male Vocalist by Japan's national Hit Research Committee. That same year in Japan, Julio breaks a sales record when "De Niña A Mujer" goes multi-platinum within six months.

In Brazil, Julio also breaks a sales record when "De Niña A Mujer" goes multi-platinum. More than 80,000 concertgoers attend his concert at the Flamengo Stadium in Rio de Janeiro.

"De Niña A Mujer" is released in 1984 in the U.S. as "From A Child To A

Woman."

Julio's album "Momentos" becomes a universal smash. "Mi Amor" is not dropped in the U.S. until 1984.

Julio's Spanish version of "Begin The Beguine" climbs to No. 1 in England.

A life-size statue of Julio is unveiled at the Grevin Museum in Paris.

Julio participates in a birthday tribute to Bob Hope in Washington which is attended by President Reagan and the First Lady.

Julio makes his bow in Las Vegas. He sells out his first 14 shows there. He also sells out five shows at London's Royal Albert Hall. He tours Europe, Latin America and Africa.

1983 On Julio's 40th birthday, Jacques Chirac, mayor of

Continued on page 100

Congratulations Julio,

You're a wonderful, kind, generous man.

Thank you for 30 years of great music.

Love from all of us at Conway

and...

Mama loves you too.



To my friend Julio,

I hold you very dear to my heart.
After we recorded "All Of Me" and
did our video, we became best friends.

You sent me flowers
and called me your "Queen."

I loved it.

No one else ever called me that.

I visited your home,
with your then young children.

Look at them now.

They're wonderful.

Everyday, I'm so grateful
to know you and try to
live up to my name "Queen."

You are my friend and
I cherish all our moments together.
I love you and thank you.



GLOBAL SUCCESS

Continued from page 9A

Paris, presents him with the Medal of Paris and the Diamond Record from the Guinness Book of World Records for having sold more than 100 million units in six languages.

Julio performs with Willie Nelson at the Country Music Festival in Nashville. He also appears, along with President Reagan, the First Lady and Andy Williams, in a Christmas show in Washington, D.C.

Julio also appears as a guest on Johnny Carson three times. He tours Canada, the U.S., Africa, Asia and Europe. Julio's album "Julio" becomes his first entry on The Billboard 200, where it peaks at No. 32. The disc is later certified double-platinum by the Recording Industry Assn. Of America (RIAA).

1984 Julio's breakthrough year in the U.S. He charts five albums on The Billboard 200, including "1100 Bel Air Place," his first English-language CD, which peaks at No. 5. "1100 Bel Air Place" is certified as a four-million seller by the RIAA.

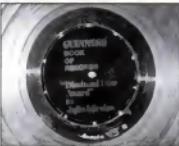
"1100 Bel Air Place" also yields the hit tracks "To All The Girls I've Loved Before," a duet with Nelson, and "All Of You," a duet with Diana Ross.

Julio is invited to the White House for a state dinner honoring French president François Mitterrand.

Julio sells out eight nights at New York's Radio City Music Hall in two hours. He also sells out eight nights at the University Amphitheater in Universal City, Calif.

As if that wasn't enough, he signs a worldwide publicity and promotional contract with Coca-Cola.

With his career at an all-time apogee, Julio also starts to become more active with humanitarian projects. He is co-chair of SPRINT (Special Preventive Research, Intervention and New Technology).



Guinness Diamond Record

Julio Iglesias 30th Anniversary



With Tony Randall, Plácido Domingo, Zubin Mehta and Charles Aznavour at Lincoln Center

Foundation, a civic group dedicated to abandoned children.

Julio and Willie Nelson open the Farm Aid Program to raise money for impoverished farmers in North America. Julio is honored for his contributions to the American Muscular Dystrophy.

Julio performs with Plácido Domingo, Charles Aznavour and Zubin Mehta at New York's Lincoln Center in honor of the Centennial Anniversary of the Statue Of Liberty.

Julio coordinates and participates in a tribute to Mexican singing legend Pedro Vargas on his 80th birthday.

Despite his heavy slate of activities, Julio finds time to tour the U.S. for five months and to tour Japan.

1987 Finally, a quiet year for Julio, who rests up a bit. However, he is named marshal for the Mardi Gras festivities in New Orleans.

1988 Julio receives a Grammy Award for Best Latin Pop Artist. He embarks on his first promotional trip to China, where he becomes the first international performer to have his own TV special broadcast live on the National Chinese Television Network in Beijing.

Julio releases his second English disc, "Non-Stop," which is certified gold by the RIAA and contains a duet with Stevie Wonder, "I Love You." His "Non-Stop World Tour" covers 22 countries, including the U.S.

Julio performs at the Royal Command Performance in London which is attended by Queen Elizabeth II and Princess Anne. Julio officially opens the World Expo in Brisbane, Australia, with a concert.

Julio also headlines an all-star cast in a worldwide

Continued on page 102



Traveling the world as a representative for UNICEF



JULIO IGLESIAS

UNICEF SPECIAL REPRESENTATIVE FOR THE PERFORMING ARTS

Thank you for raising your voice and opening your heart
on behalf of the world's children.

unicef
United Nations Children's Fund



No one
does it better.

Congratulations,
JULIO

The best
is yet
to come!

Tu hermano,
Peter Lopez

KLEINBERG
LOPEZ
LANGE
BRISBIN &
CUDDY LLP



Felicitaciones !!

for los Primeros 30 Años de
Toda mi CANTO y Gracias por
REJORNOS Ser Parte de tu PARRILLA

Marcelo Figoli

 FENIX
Entertainment Group

Dear Julio,

Just when violence, insensitivity and indifference began to ascend to dominance in all of the world, with your songs you have made us recall love just as it was gently withdrawing from our lives, and made us feel once more the passion that is love.

We've been listening to you for thirty years now, with the same enthusiasm and affection.

My worthy friend, the affinity of whom gives me much pleasure and honour, apart from our business co-operation now going on for more than ten years: I sincerely celebrate your 30th Year in arts.

I think that love itself and also humanity owe you a lot.

Ahmet San

AHMET SAN Productions

İngiliz Yatılık No: 74 Bebek - İstanbul / TURKEY Tel: 90.212.265.69.29 Fax: 90.212.287.46.49
www.ahmetsan.com.tr

Julio Iglesias 30th Anniversary

GLOBAL SUCCESS

Continued from page 100

televised special honoring the 1988 Olympic Games in Seoul.

1989 Julio is selected by UNICEF as Special Representative in the performing arts, whose duties include performing concert fundraisers around the world.

Julio is bestowed the title of Honorary International Professor Of Music by the New World School Of The Arts in Miami. A scholarship in his name is to be awarded annually.

Julio is honored by the American Cinema Awards, along with Clint Eastwood and Bette Davis, as Artist Of The Year.

Julio performs with an all-star cast at the Inaugural Gala for President George Bush and Vice President Dan



Visiting the Great Wall (top). Performing live

Quaque, He performs, as well, at the 25th Crystal Ball held at the Waldorf Astoria in New York to benefit the Mount Sinai School of Medicine.

Julio records the song "Soñadores De España" with opera superstar Plácido Domingo. He puts out "Raíces," an album of classic medleys recorded in Spanish, Italian, French and Portuguese. He undertakes yet another world tour that stops for the first time in Russia.

1990 Julio receives the Rudolph Valentino Award with Robert Mitchum and Jane Wyman. He releases his third English album, "Starry Night," which is certified gold by the RIAA. Julio appears not only on major U.S. TV shows, such as "Oprah Winfrey" and "Live With Regis & Kathy Lee," but also on his first TV special on HBO.

1991 Julio continues to perform benefit concerts for UNICEF. He tours Asia, Canada, South America and Europe.

1992 Julio's album "Calor" is released in Spanish, French, Portuguese, Italian and German. He is appointed ambassador of Galicia to the world. He tours Central America, the U.S. and Europe.

Continued on page 106

Thank you Julio, for three decades of great music.

Congratulations to the world's biggest Latino artist, from the Philippines' favorite venue of world class performers.

Julio Iglesias	Nat King Cole	Neil Sedaka
Duran Duran	Paul Anka	Ann Margaret
Alanis Morissette	Supremes	Kool & The Gang
Daryl Hall & John Oates	Jackson Five	Menudo
Michael Bolton	Donna Summer	James Ingram
Bon Jovi	Eric Clapton	Debbie Gibson
Moffats	Johnny Mathis	Chubby Checker
Hootie & the Blowfish	Burt Bacharach	M.C. Hammer

And world-class events like Disney on Ice and the Thrilla in Manila with Muhammad Ali and Joe Frazier.

For concert venue details, Contact Uniprom. Tel: (632) 911 3101 Fax: (632) 911 0689 E-mail: araneta_coliseum@aranetagroup.com



Jorge L. Araneta, Chairman.



... Y. Sigue siendo *El Rey*.

Betty Pino

**Julio
Iglesias**
30th Anniversary

FAN CLUB

Continued from page 80

well, he invited her back to another show. And then he took her to dinner. That's why he has really devoted fans. If the fans aren't happy, neither is he," she explains.

Swift continues, "Last Fall, another fan went backstage to meet him, and he said 'I know you, don't I?' The lady said, 'I met you about 8 years ago, I was at a function with a Congressman and you were there.' He said, 'I remember, but you're wrong, it was 10 years ago.' She said 'No, I think it was about 8.' He said, 'No' and proceeded to tell

"That's just the way he is; he remembers his fans."

—Joann Swift, Anchor Marketing

DANA'S COMPANY

Specialized in Prefabricated House & Villa

CONGRATULATIONS

The 30th Anniversary of Julio's first album release "Yo Canto"

Jalan By Pass Ngurah Rai No. 179X, Kelan - Tuban 80362, Bali Indonesia
 Tel. 62 361 701838 Fax 62 361 701998
 E-mail: danas@dps.mega.net.id Or cvdanas@indo.net.id

her why he thought it was 10 years ago. And, she remembers, "Oh my, you're right." That's just the way he is; he remembers his fans," Swift adds.

Although the fan club can already be accessed online at www.julioiglesiasfanclub.com, in June, a redesigned and updated Web site will be launched. Fans will then be able to keep up with Julio's tour dates, news on his shows, new projects/albums he is working on, dates for any TV performances and more. They will also have the opportunity to chat with Julio, access information on his book catalog and buy exclusive signed memorabilia, as well as hear music and watch video clips. ■

*Do we protect the privacy
of our guests?
What guests?*

At the Sunset Marquis, we've helped some of the world's most prominent celebrities get away from it all. Well for example, last week, there was this Spanish megastar, well...nevermind.

*Sunset Marquis Hotel And Villas.
Unique. Even By Hollywood Standards*

*1200 North Alta Loma Road, West Hollywood, California 90069-2101
Telephone: (310) 657-1888 Fax: (310) 652-5300 e-mail: SMHSales@aol.com*

JULIO IGLESIAS

El Astro del Romanticismo



A UNIVERSAL
AMPHITHEATRE
RECORD...

10 CONSECUTIVE
SOLD OUT
PERFORMANCES

WELCOME
HOME...

SATURDAY
OCTOBER 14

UNIVERSAL
AMPHITHEATRE

HOUSE OF BLUES CONCERTS™

hob.com
the home of live music.

Copyright 1990

Julio Iglesias 30th Anniversary

Dear Julio,

Congratulations on 30 years of delighting millions; millions of people with your voice, talent and charm.

We wish you continued success for as long as you desire it for you deserve it.

Thank you, thank you.

Cariños, abrazos y aplausos from all of your friends at...

*Jenny's
Flowers Inc.*

6807 BISCAYNE BOULEVARD - MIAMI, FLORIDA 33138 - PH: 305.758.5555 - FAX: 305.758.2882



Congratulations - from - Julio-America
The Julio Iglesias Fan Club

Your
BIGGEST
fans!

Nuestro anuncio es pequeño, pero nuestro agradecimiento es de los mas grandes.

Felicidades Julio y gracias por tu música.

tus amigos de

South Beach

M A C A R E N A
Tavern & Restaurant

1334 WASHINGTON AVENUE - MIAMI BEACH, FL. 33139 - TEL: 305.531.3440



GLOBAL SUCCESS

Continued from page 102

1993 Julio records Frank Sinatra's evergreen "Summer Wind," with the Chairman Of The Board himself, as part of Sinatra's "Duet" disc. He tours the U.S.

1994 Another year, another set of great duets. Julio records "When You Tell Me That You Love Me" with country high priestess Dolly Parton. He also cuts "Fragile" with rock idol Sting.

Julio releases his fourth English disc, "Crazy," another gold disc whose title cut is a cover of Patsy Cline's standard. He once again hits the road with shows in Ireland, the U.K., the Netherlands, Poland, Russia, Belgium, Slovakia, Israel, Monaco, Denmark, Spain, Asia and the U.S.

1995 Julio releases the disc "La Carretera" in French, Spanish, Portuguese and Italian. He tours 28 different countries in two months.

1996 Julio is the first international performer to receive China's prestigious Golden Award. His disc "La Carretera" receives the Pop Album Of The Year, Male Award at Billboard's third annual Latin Music Awards. His smash album "Tango" is released, with more than 35 gold and multi-platinum awards worldwide.



1997 Julio's year for kudos. He receives the World Music Award for Best Latin Singer. Further, he is the first Latin recording artist to receive the prestigious Pied Piper Award.

Julio also receives the Golden Medal from the Spanish authors society SGAE. He receives a special Radio City Music Hall Award for becoming the foreign artist who has performed the most shows at Radio City.

Julio performs at the Presidential Gala in honor of President Bill Clinton.

Miguel Alejandro Iglesias Rijnbomber, Julio's first son with girlfriend Miranda Johanna Rijnbomber, is born.

1998 Julio receives the American Music Award for Best Latin Artist. His greatest hits double CD, "My Life: The Greatest Hits," is released in six languages and instantly multi-platinum around the world.

Julio receives the title of ambassador of Valencia. He is invited by the Government of Valencia, the National Academy Of Recording Arts & Sciences (NARAS), to participate in its Grammy Sessions program. Julio takes part in the Grammy Sessions project by addressing high school students in New York and Los Angeles about the importance of music education.

1999 Julio performs in front of 150,000 fans at Parque do Ibirapuera in São Paulo, Brazil. He is invited by New York City mayor Rudolph Giuliani to perform at the New York City Children Annual Gala benefit in tribute to Oscar de la Renta.

Julio's fourth son, Rodrigo Iglesias Rijnbomber, is born. His "My Life World Tour" goes to the U.S., South America, Europe, Asia and Australia.

2000 Julio writes another grand chapter in his storied career with the release of "Noche De Cuatro Lunas." His latest disc features 10 of his own compositions, co-authored with famed songwriter Estefano.

In addition, Julio is being pursued by acclaimed studio wizards such as Robi Rose and Willy Chirino.

Julio will support "Noche De Cuatro Lunas" with several promotional tours.

Julio Iglesias



30 years of success. Congratulations!



Photo: IMA - 05/00

DC SET

Promoções

Promoters:

DODY SIRENA
CICÃO CHIES



Always count on us in Brazil and South America

Phone: (5511) 3849.2988 - Fax (5511) 3845.1436
www.dcsel.com.br e-mail: dcsel@originet.com.br
R. Monel Guedes, 504 - 6º andar - São Paulo - Brazil

We're very proud of being part of this success.

Copyright 2000

Julio Iglesias 30th Anniversary

Julio,

Congratulations to an incredibly talented,
intelligent and generous artist.

-Bobby Colomby

Certifications

Julio's Gold And Platinum Success

Julio Iglesias has been recognized by the Guinness Book Of World Records as the best-selling artist of all time, with over 250 million albums sold.

Having achieved such a sales feat, it only follows that Julio has scored more gold and platinum CDs than any other artist.

Following is a list of prestigious hardware secured by Julio since 1976. His forthcoming disc, "Noche De Cuatro Lunas," is his first disc of previously unreleased tracks since "Tango" in 1996. "My Life: The Greatest Hits" is a double CD greatest hits compilation.

My Life: The Greatest Hits (1998)

Gold Certifications: United Kingdom, Hong Kong, Denmark, Belgium, France, South Africa, Chile, Peru, Colombia, Central America, Taiwan
Platinum Certifications: Portugal, Sony Discos
Multi-Platinum Certifications: Indonesia (2X), Spain (5X), Argentina (2X)

Tango (1996)

Gold Certifications: Canada, Sweden, Mexico, Philippines, Belgium, Switzerland, Taiwan, Korea
Platinum Certifications: Holland, Australia, Italy, Brazil, France, Portugal, Sony Discos, Colombia, Central America, Thailand
Multi-Platinum Certifications: Spain (6X), Argentina (4X), Chile (5X), Venezuela (2X)

La Corrida (1995)

Gold Certifications: Holland, Indonesia, Mexico, Brazil (2 gold), France, Portugal, Colombia, Venezuela, Central America, Taiwan, Thailand, Singapore
Platinum Certifications: Spain (7X), Sony Discos (4X), Argentina (6X), Chile (2X)

Crazy (1994)

Gold Certifications: U.S., Canada, Australia, Italy, Hong Kong, Norway, Portugal, Argentina, New Zealand, Singapore
Platinum Certifications: U.K., Holland, Brazil, Malaysia, Korea, Taiwan
Multi-Platinum Certifications: Indonesia (3X), Spain (2X)

Cielo (1992)

Gold Certification: Holland, Italy, Belgium, Colombia, Venezuela, Singapore
Platinum Certifications: Brazil, Chile
Multi-Platinum Certifications: Argentina (2X), Sony Discos (2X), Spain (5X)

Continued on page 110



Congratulations Julio!

May the sun always shine for you.

- from -

J P S C INC.
2000 East Sunrise Boulevard, 2nd Floor,
Fort Lauderdale, Florida 33304
Ph: 954.525.6080 / Fax: 954.525.8806
Email: info@psc-inc.com

multi-media • creative & graphic design
• web site creation & hosting
• printing (web/sheetfed) • pre-press services &
production • promotional materials • copywriting
• print & distribution management
• consulting & fulfillment

Julio:
Congratulations
on your
30th anniversary.
From Benidorm
to the world,
What a ride!
Your friends
at Vista

VISTA
MAGAZINE
www.vistamagazine.com

CREATIVE ARTISTS AGENCY
CONGRATULATES

JULIO IGLESIAS

ON
THIRTY SUCCESSFUL YEARS
OF FANTASTIC MUSIC

CREATIVE ARTISTS AGENCY 

In honor of

JULIO IGLESIAS

**THE WORLD'S MOST DYNAMIC
AND CONSUMMATE ARTIST**

**IT IS MY PRIVILEGE TO BE
ASSOCIATED WITH YOU.**

**Lawrence Yudess, Esq.
Specializing in Immigration Law
Two Dick's Lane • Roslyn, NY • 11576
516-484-5291**

Sirio Maccioni and Family
congratulate the legendary

Julio Iglesias
on
30 years of entertaining.

**Congratulating
Mr. Julio Iglesias
On 30 Years of Giving
The Gift of Song**

Strategiweb.com, inc
is pleased to announce
a strategic partnership
in promoting and creating

The Official Julio Iglesias Website

By the proud creator of
www.julioiglesiasfanclub.com
Strategiweb.com
Innovation for a Web-Based Future.



US Offices: 222 Newbury Street 3R, Boston, MA 02116
Tel:(617) 247-0247 - www.strategiweb.com

Boston Miami London Manila

**Julio
Iglesias
30th Anniversary**

GOLD AND PLATINUM SUCCESS

Continued from page 108

Starry Night (1969)

Gold Certifications: U.S., U.K., Belgium
Platinum Certifications: Canada, Holland, Australia, Brazil, Spain, Malaysia, Singapore
Multi-Platinum Certifications: Korea (3X)

Rebozo (1969)

Gold Certifications: Belgium, Portugal, Central America, Italy
Platinum Certifications: Holland
Multi-Platinum Certifications: Mexico (2X), Brazil (2X), Spain (3X), Sony Discos (2X), Argentina (3X), Chile (2X), Colombia (2X), Venezuela (2X)

Non-Stop (1988)

Gold Certifications: U.S., U.K. (2 Gold), Canada, Australia, Spain, New Zealand
Platinum Certifications: Brazil, Malaysia

Un Hombre Solo (1987)

Platinum Certifications: Mexico, Colombia
Multi-Platinum Certifications: Brazil (5X), Spain (3X), Sony Discos (2X), Argentina (8X), Chile (5X), Venezuela (4X)

Libre (1985)

Gold Certifications: U.S., Canada, Australia, Sweden, Denmark, Sony Discos, Colombia
Platinum Certifications: Mexico, Chile
Multi-Platinum Certifications: Brazil (5X), Spain (3X), Argentina (3X)

1100 Bel Air Place (1984)

Gold Certifications: U.K. (2 gold), Mexico, Philippines, France, Portugal
Platinum Certifications: Holland, Italy, Sweden, Denmark, Malaysia, Singapore
Multi-Platinum Certifications: U.S. (3X), Canada (6X), Australia (4X), Brazil (2X), Spain (2X), Sony Discos (2X), New Zealand (3X)

Julie (1983)

Gold Certifications: Australia, France (2 gold)
Platinum Certifications: U.S.
Multi-Platinum Certifications: Brazil (2X)

Momentos (1982/83)

Gold Certifications: Canada, Holland, Sweden, Austria, Portugal, Sony Discos, Chile, Korea
Platinum Certifications: Denmark, Colombia
Multi-Platinum Certifications: Japan (3X), Mexico (2X), Brazil (8X), Spain (6X), Argentina (7X)

From A Child To A Woman (1981/82)

Gold Certifications: Holland, Sweden, Denmark, Sony Discos, Chile
Platinum Certifications: Japan
Multi-Platinum Certifications: Mexico (2X), Brazil (14X), Spain (7X), Argentina (3X), Colombia (2X)

Emociones (1978)

Gold Certifications: Sony Discos, Chile
Platinum Certifications: Mexico
Multi-Platinum Certifications: Holland (2X), Brazil (3X), Spain (2X), Argentina (12X), Colombia (4X)

A Mi 33 Años (1977)

Gold Certifications: Holland, Chile, Colombia
Platinum Certifications: Mexico, Spain
Multi-Platinum Certifications: Argentina (2X), Brazil (2X)

-J.L.

Cartier

and

S. Villar

Congratulate

Julio Iglesias

on all his

accomplishments

1054 Ashford Avenue, Condado, Puerto Rico
(787) 724-4096 • (787) 722-2980 fax



FAST
for ward.

In an era of overnight sensations and one-hit wonders, Julio has shown us what it means to be a legend. Three decades of music, millions of albums and fans in every country are the marks of a truly great performer. The worldwide offices of Fast Forward would like to congratulate Julio for his incredible and well deserved success, and thank him for the opportunity to help bring his music to the world.

JULIO CHRISTIE LITES

MILLION DOLLAR LIGHTING CONTRACTS FOR NORTH AMERICA

IT HAS BEEN AN HONOUR TO WORK WITH YOU OVER THE YEARS. YOU ARE ONE OF HIS FANS, WELL RESPECTED AND LOVED ALL AROUND THE WORLD. YOUR REMARKABLE, RECORD BREAKING CAREER HAS BEEN UNSURPASSED THROUGH YOUR DEVOTION TO YOUR MUSIC, OUTSTANDING PERFORMANCES AND CHARITY WORK.

CHRISTIE LITES WOULD LIKE TO THANK YOU FOR THE INCREDIBLE OPPORTUNITY TO PROVIDE LIGHTING ON YOUR WORLD TOURS OVER THE PAST FOUR YEARS. CONGRATULATIONS ON 30 YEARS IN THE MUSIC INDUSTRY JULIO.

FROM ALL OF US AT CHRISTIE LITES ACROSS NORTH AMERICA.



**Julio
Iglesias**
30th Anniversary

Discography

A Comprehensive List Of Releases

Year	Album
2000	Noche De Cuatro Lunas (Spanish)
1998	My Life: The Greatest Hits (Spanish, English, Portuguese, Italian, French)
1998	Tango (Spanish)
1998	La Carrereta (Spanish, French, Italian)
1998	La Carrereta/Julio (Portuguese)
1994	Crazy (International, Portuguese)
1992	Calor (Spanish, Portuguese, French)
1992	Engel Der Nacht (German)
1992	Adios Amor (Spanish, Italian)
1992	Nur Fur Dich (German)
1992	Schenk Mir Deine Liebe (German)
1992	Ein Weihnachtsabend Mit Julio (German)
1992	Und Das Meer Singt (German)
1990	Starry Night (English)
1990	Romances (Spanish)
1990	Raices (International)
1990	Latinoamente (Italian)
1990	Non-Stop (English)
1987	Un Hombre Solo (Spanish)
1987	Tutto L'Amore Che Ti Manca (Italian)
1988	Libra (Spanish, Portuguese)
1984	1100 Bel Air Place (English, Portuguese)
1983	En Concierto-Double LP (International)
1983	Pelo Amor De Una Mulher (Portuguese)
1983	Mon Amour (Spanish)
1983	Julio (International)
1982	Por Una Mujer (Spanish)
1982	Mon Amour Crea La Feme (French)
1982	Et L'Amour Crea La Feme (French)
1982	Amor (Spanish) (English)
1982	De Nada A Una Mujer (Portuguese)
1982	Pour Une (French)
1981	De Nada A Una Mujer (Spanish)
1981	A Mis 35 Años (Portuguese)
1981	Fidèle (French)
1981	Bien (The Belafonte International)
1981	Zarlicha (Spanish) (German)
1981	Minhas Conquistas Preferidas (Portuguese)
1980	Hey (Spanish, Italian)
1980	Amaní (Italian)
1980	Semintendentes (French)
1979	América (Spanish)
1979	Mi Vida En Canciones (Spanish)
1979	Aimer La Vie (French)
1979	A Vous Les Chances (French)
1978	Embrace (Spanish)
1978	The 24 Greatest Songs/Mi Vida En Canciones (Spanish)
1978	Da Mi Sueno A Pensami (Italian)
1978	Sono Una Signora, Sono Un Signore (Italian)
1978	Er War Ja Nur Ein Zigeruner (German)
1978	Soy (Spanish)
1978	As Vezes Tu, As Vezes Eu (Portuguese)
1977	A Mis 35 Años (Spanish)
1976	Si Mi Lasci Non Vale (Italian)
1976	Julio Iglesias En El Olympia (Spanish)
1975	El Amor (Spanish)
1975	Corazón, Corazón (Spanish)
1974	A México (Spanish)
1974	A Flor De Piel (Spanish)
1973	Ich Schick Dir Eine Weiße Wolke (German)
1973	Star Für Millionen (German)
1973	Julio Iglesias (Spanish)
1968	Yo Canto (Spanish) ■



Your amazing talent knows

no bounds and your music

has touched the lives of

people all over the world.

Thank you, Julio Iglesias,

for 30 years of outstanding

contributions to the

music industry.

GREENBERG
ATTORNEYS AT LAW
TRAURIG

www.gtlaw.com

888-950-5888

MIAMI • NEW YORK • WASHINGTON, D.C.
LOS ANGELES • CHICAGO • BOSTON
PHOENIX • DENVER • ATLANTA • TYSONS CORNER
PHILADELPHIA • WILMINGTON • ORLANDO
TALLAHASSEE • WEST PALM BEACH • BOCA RATON
FORT LAUDERDALE • SÃO PAULO

DESDE ARGENTINA

TU AMIGO

JUAN ALBERTO MATEYKO

SALUDA A UN GRANDE

JULIO IGLESIAS

FELICITACIONES!



NUESTRA MAS CORDIAL FELICITACION

VIAJES OMEGA, S.A.

General Moscardó, 34
28020 MADRID

Tels.: +34 91 534 78 03* - +34 91 534 75 94
Fax: +34 91 534 89 83
E Mail: omegatravel@retemail.es

30th Anniversary

*Congratulations to
Julio Iglesias
on an extraordinary career!*

"Rumbas" (Medley)



"Agua Dulce, Agua Salá"

Hal S. Batt

Afterhours Music, Inc. Miami, FL • Music Productions & Recording Studios
Ph. 305-947-6841 • www.AfterhoursMusicInc.com • e-mail: AfterhoursMusicInc@aol.com

¡*Gracias and Felicidades!*

Larry &
Shawn King
and

THE LARRY KING CARDIAC
FOUNDATION

congratulate

Julio Iglesias

on his 30th Anniversary

filling our hearts with music

Sponsored by Sandground Baroness West & New, P.C.
8000 Towne Crescent Drive, Sixth Floor
Vienna, VA 22182 [ph] 703-761-4200

VIVA JULIO



Lasse Olsson
Viva Art Music



Felicidades, Julio

SGAE celebrates the 30th anniversary of Julio Iglesias in the worldwide music industry, the most successful ambassador of Latin Music and the universal voice that has helped make the sound accessible to the audience of all cultures and ages.

30th

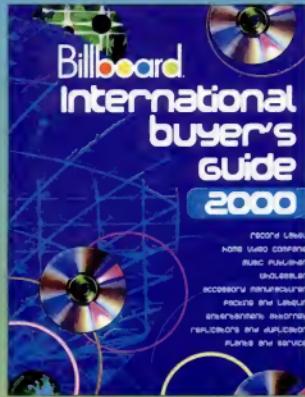
GUINNESS
BOOK
OF RECORDS

SGAE SPANISH SOCIETY OF AUTHORS COMPOSERS & PUBLISHERS

www.sgae.es

Billboard's International Buyer's Guide 2000

If you want to reach the world of music and video, you need the International Buyers Guide.



Over 15,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$145 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 07031. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

FOR FASTEST SERVICE CALL (800) 344-7119

International (732) 363-4156.

Or fax your order to (732) 363-0338.

SPECIAL OFFER Buy the BBG print directory together with our new BBG online service and receive 25% off.

For more information on this special combo deal call 800-449-1402 or visit www.billboard.com/directories for a free online demo.

BBG3180

Update

CALENDAR

MAY

May 21-25, **Angelic Music Market**, sponsored by Music Connection magazine, Logitech, Raygun magazine, Fender, C|NET, and Mejam, Hollywood Roosevelt Hotel, Los Angeles, 323-461-4259.

May 22, **59th Annual George Foster Peabody Awards**, WNET-Austin, New York, 212-558-3039.

May 23, **International Open Milsa**, presented by Songwriters Hall of Fame and One Voice, Major, New York, 212-951-9230.

May 23, Steven J. Ross Humanitarian Award Dinner, presented by the USA Federation of New York, Wadsworth Atheneum, New York, 212-636-1832.

May 24, **The Internet**, ASCAP building, New York, 212-535-2689.

May 24, **No Rewalls**, The Rise Of The Rock Musical, presented by the Assoc. of Independent Music Publishers, Diller's, New York, 212-759-6157.

May 25, **BMI Workshop** (*Everything You've Always Wanted To Know About BMI But Were Afraid To Ask*), BMI New York office, 212-838-2509.

May 25, **21st Annual BMI Blues Awards**, Orpheum Theatre, Memphis, 323-655-1588.

May 31, **True To L.A.**, presented by the Natural Resources Defense Council, Ryce Hall, Los Angeles, 310-559-9334.

JUNE

June 1-2, **MTV/Billboard Asian Music Conference**, Hong Kong Convention Center, Hong Kong, 852-85-212-25.

June 2-4, **City Of Dreams**, Music, Fashion, Media, And Sports Conference, sponsored by Radio One Networks, the Source Sports, Rock-A-Records, Ruff Ryders, and Bad Boy Entertainment, Bercole Auditorium, Washington, DC, 202-431-5540.

June 3, **MTV Movie Awards**, Sony Pictures Studios, Culver City, Calif., 310-752-9000.

June 6-9, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas.

GOOD WORKS

CD FOR CANCER: Sales of "CD Of Hope," a new compilation featuring such acts as Paula Cole, Janice Robinson, and Wilco, will benefit City of Hope's patient care and research programs at the Medical Center in Duarte, Calif. The free disc is available only to American Express cardholders who purchase \$25 of merchandise at Tower Records, Wherehouse Music, or Virgin Megastores through June 12 or while supplies last. American Express will donate \$1 to City of Hope with each qualifying purchase. Contact: Ann Morrison at 213-241-7107.

TOP DOLLAR: At the April 28 Race To Erase MS event, \$2 million was raised. The money will aid the Center Without Walls, a nationwide collaboration of physicians, scientists, and clinicians who are developing research programs and therapeutic approaches to eradicate multiple sclerosis. The evening gala featured a silent and live auction, a Tommy Hilfiger fashion show, and live performances by '98, Bush, and Wyclef Jean. Contact: H. Brooke Primero at 310-440-4842.

702-837-3636, EAT-M.com

June 7, **Music Visionary Of The Year Award Dinner**, presented by the USA Federation of New York, Tavern on the Green, New York, 212-836-1126.

June 7-9, **Billboard BET On Jazz Conference And Awards**, WNET-Austin, New York, 212-536-5022.

June 8-11, **Merry's California Beach Bash 2000**, Hermosa Beach, Calif., 310-473-0411.

June 10-12, **10th Annual Assn. Of African-American Broadcasters Conference**, Park Hyatt Hotel, Philadelphia, 215-732-7744.

June 11-13, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for City of Hope, Greer Stadium, Nashville, Tenn., 212-523-5735, ext. 1540.

June 13-15, **StudioPro2000: Audio Production For Music Broadcast, And The Web**, presented by the Magazine, New York Hilton and Towers, New York, 510-633-3307.

June 15-16, **Fan Fair 2000**, Tennessee State Fairgrounds, Nashville, 770-813-3267.

June 15, **BMF 101 Workshop**, BMF Los Angeles office, 310-659-5109.

June 14-17, **Promax/BDA 2000**, Ernest N. Morial Convention Center, New Orleans, 323-965-1990.

June 15, **Mia, L.A. Open Golf Tournament**, presented by the Mia Foundation for Excellence in Academics, Malibu Country Club, Malibu, Calif., 925-939-6149.

June 23-29, **L.A. Music 2000**, sponsored by SpinRecords.com, the Rock and the Palace, Los Angeles, 323-1500.

June 24-25, **4th Annual Urban Focus Music Conference & UrbanFest LA**, sponsored by Whirlwind Music and USC, USC campus, Los Angeles, 212-870-8748.

June 28-30, **EntertainmentWorld**, Westin Bonaventure Hotel, Los Angeles, 800-535-1812.

June 29, **L.A. Weekly Music Awards**, Henry Fonda

Theatre, Los Angeles, 323-653-1588.

JULY
July 8-10, **Video Software Dealers Assn. Convention**, Sands Expo and Venetian Hotel, Las Vegas, 800-857-8733.

July 12-14, **Billboard Dance Music Summit**, Waldorf Astoria, New York, 212-536-3002.

July 14-15, **Platinum Showcases**, The Statler, Orlando, Fla., 407-845-2200, www.primetime.com.

July 20, **BMI Q&A Workshop** (*Everything You've Always Wanted To Know About BMI But Were Afraid To Ask*), BMI New York office, 212-586-2000.

July 24-25, **Plug In**, presented by Jupiter Communications, Sheraton Hotel & Towers, New York, 212-780-6060.

AUGUST
Aug. 9-12, **Alumni Music Conference 2000**, Hilton Hotel, Atlanta, 770-499-8600.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York, 212-756-0146.

Aug. 16-18, **Billboard BET/R&B/Nip Hop Conference**, New York Hilton, New York, 212-536-5022.

Aug. 18-19, **Music & Entertainment Media Online (MEMO) Conference**, ABC Radio Centre, Sydney, 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Calif., Calif., 902-953-7166.

OCTOBER

Oct. 5-7, **Billboard Radio Number Radio Seminar And Awards**, New York Hilton, New York, 212-536-5002.

Please submit items for **Lifelines**, **Good Works**, and **Colorado/Billboard** to: **Billboard**, 5055 W. Wilshire Blvd., Los Angeles, Calif. 90036; orjesschick@billboard.com.

LIFELINES

BIRTHS

Girl, Julia Anne, to Linda Rutherford-Marino and Sebastian Marino, May 11 in New York. Maria is a songwriter and musician with the Celtic rock group Celtic Fire. Father is a record producer, sound engineer, and former guitarist for Overkill.

MARRIAGES
Terri Hinte to Mike Quinn, April 15 in Sausalito, Calif. Bride is director of press and public information for Fantasy Records. Groom is a music and travel writer and producer of Austin, Texas's annual Carnaval Brasileiro.

Stanton Moore to Amy Fradella, April 24 in New Orleans. Groove is the drummer for the Capricorn recording group Galactic.

DEATHS
Edward E. Cooney, 86, of natural causes, April 28 in Minneapolis. Cooney was SESAC's Northwest field representative for 41 years. Prior to joining SESAC, he worked at the Montana radio stations KVGQ, KGHL, and KTQR. Cooney was survived by his wife and two daughters.

Jack Feeney, 80, after several

months of declining health, May 13 in Oakville, Ontario. Feeney was sold 32 years for RCA Victor Canada (now BMG Music Canada). He joined the company in 1961 in the sales department and became national sales manager and then headed the company's A&R division. He also established Sunbury/Dunbar Music, RCA's music publishing division. President of the Canadian Country Music Assn. (CCMA) in 1979 and 1980, Feeney became its executive director in 1986. Four years later, he was appointed CCMA director emeritus. Feeney was predeceased by two sons, Owen and Jeff, and is survived by his wife, Yvonne; a daughter, Patricia; and son Jim and Jo.

Andre "Dude" Fortin, 38, of a self-inflicted stab wound, May 8 in Montreal. Fortin was the singer/songwriter of alternative rock band Les Colocs, which has recorded three French-language albums for BMG Quebec. Born in St.-Thomas, Didymie, Quebec, Fortin was the 10th of 11 children. Formed in 1990, Les Colocs won Félix Awards (Quebec's equivalent of Canada's national Juno Awards) as top group for 1993, 1994, and 1999.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Trans World Posts Big 1st-Qtr. Gain

Company Shows \$8.9 Million Net Income After Loss In '99

BY ED CHRISTMAN

NEW YORK—With Trans World continuing its record-breaking financial results for its fiscal quarter ending April 30, CEO John Sullivan says the Albany, N.Y.-based chain should be able to continue its strong performance throughout the year despite the Federal Trade Commission's ruling ending the majors' minimum advertised price (MAP) policies.

For the quarter, Trans World posted net income of \$8.9 million, or 18 cents per share on a diluted basis, on sales of \$310.1 million, vs. a loss of \$8.6 million, or 17 cents per diluted share, on sales of \$287 million in last year's same quarter.

The loss last year was due to a one-time charge of \$25.7 million

related to the company's merger with the Camelot Music chain. Without that charge, Trans World would have posted net income of \$6.6 million, or 12 cents per share.

Sullivan says he isn't worried about the return of the price war, which would drag down Trans World's numbers. "The environment is a lot different now than it was during the price war," says Sullivan. "We don't think the elimination of MAP will have a dramatic impact."

He says discounters have since learned about how music product can make a profit. Also, the product cost today is well above the

level it once was, which then made \$9.99 an attractive price point. But merchants are less likely to bid a price today as much as they did back then, he adds.

Furthermore, Trans World's balance sheet is much stronger, and its real estate is much better, he says.

In a press release, Bob Higgins, Trans World's chairman/CEO, says, "This quarter marks Trans World's 17th consecutive quarter of positive sales growth, with solid growth in both our

(Continued on next page)



TRANS WORLD
ENTERTAINMENT



Degrees Of Time. Six Degrees Records held a little soiree to celebrate the launch of Bobel Gilberto's debut album, "Tanto Tempo," which was released April 25 on the label in the U.S. and on the 25th day in Brazil on Crammed Disc. Shown, from left, are Pat Berry, co-president of Six Degrees Records; Lisa Nishimura, national director of sales for Six Degrees; Bob Duska, co-president of Six Degrees Records; Gilberto; Hanna Gorajczakowska, managing director for Crammed Disc; and Jim Cuomo, GM of Ryko Distribution.

Newport Indie The Music Box Still Running After 41 Years

BY PATRICIA BATES

NEWPORT, R.I.—The Music Box has been operating for 41 years on Thames Street in the waterfront district of this coastal city. While the area had as many as five record stores as recently as 1997, now there are just two, including Strawberries in nearby Middletown. A Wal-Mart opened in January, just two miles away.

"Since we're independent, we feel we can be quicker on our feet. We've gone one on one with [the chains] with our promotions," says Marc Lasky, co-owner of the Music Box



with his father, Charles. Marc has seen Sam Goody, Record Town, and a second Strawberries go under in three years. "We don't have to walk across the levels of the department to get to the chains," he says.

The Music Box sells 20,000 titles

on its 4,000 square feet. The inventory

breaks down to 25% alternative

rock, 15% R&B and rap, 10% hard

rock, 10% pop, 6% jazz, 5% classical,

and 4% country. Movie soundtracks,

Latin, world beat, reggae, blues, and

other genres make up the other 25%.

"Santana and the Dave Matthews Band are big sellers here," says Marc. "And East Coast rap does well for us."

So have Rhode Island bands like Throwing Muses, Roomful Of Blues, and Belly. And, as native New Englanders, the Laskys have a CD on consignment here after arranging a gig playing at a local club, One Pelham East.

The Music Box depends on tourism for two-thirds of its annual revenue, especially from May through September. Newport has less than 25,000 year-round residents, but these locals account for 90% of business in December. The

(Continued on page 121)

The Laskys inspire loyalty in their staff. Pictured, from left, are Denise Fagan, store manager, who has been with the Music Box for 14 years; and Robyn Shea, assistant manager, who has worked at the store for 12 years. (Photo: Patricia Bates)

Atlantic Launches Unsigned Act Contest

Four-Company Promotion Meant To Attract Young Female Demo

BY DYLAN SIEGLER

NEW YORK—Continuing its efforts to reach music consumers outside of radio's strictures, Atlantic Records has launched the "Rock N' Sole" cross-promotion along with fashion designer Steve Madden, the Musicland Group, and Glamour magazine.

The promotion, a contest for unsigned artists resulting in a demo recording deal with Atlantic, is designed to fulfill the four companies' common commitment to attracting the young female demo.

From entries received by a deadline of May 20, three acts will be chosen and flown to New York, where each will perform for Atlantic's A&R staff, Steve Madden, and a number of power female Atlantic artists at a yet-to-be-announced "high-profile" event.

The winning act, which must write and perform its own songs, will be awarded a Steve Madden wardrobe (worth \$500 per band member) and a day in the studio with an Atlantic production crew. Atlantic will then have first dibs on signing the act and will release the demo to the label as well as opening the demo to the media.

Promotions that capitalize on a perceived consumer interest in "undiscovered" artists vary in their motives and their focus on the new talent; an unrelated Sam Goody promotion known as Bandemonium, for instance, celebrated its fifth anniversary this year (Billboard, Jan. 8) and represents an extended commitment to a winning act that includes a gig opening on a major-night tour.

Rock N' Sole in particular banks on the premise that everyone—especially the coveted young female demo—wants to be a rock star, and that young women who play music themselves (a relatively recently dis-

coved population) are likely music consumers. In this way, it infiltrates an oversaturated consumer base; young females are drawn to the partnered brands through the perceived opportunity to be a part of the action themselves.

"People who buy music as consumers have so many choices today in terms of where they spend their leisure time,"



says Atlantic Records executive VP/GM Ron Shapiro. "With computer games, Internet sites to visit, etc., it's not a given that if a consumer hears a song on the radio they'll go out and buy it."

The contest was launched on an Atlantic website April 13, featuring Atlantic artists Angela Vila and Bif Naked, and at a press conference at Steve Madden's showroom the next day.

Using Glamour magazine's enormous print circulation as a springboard, the promotion will continue with point-of-purchase entry-blank stations and a Rock N' Sole videoclip

at about 2,000 retail outlets where Steve Madden shoes and clothes are sold (including Dillard's and Nordstrom) as well as at Musciland's Sam Goody outlets. Madden's Web page, stevemadden.com, will be integral to the promotion as well, and entry blanks will be available there.

In addition, 60,000 copies of a Rock N' Sole CD compilation featuring up-and-coming Atlantic acts Angela Vila, Ashlee Ballard, Bif Naked, Catalonia, Beth Hart, and M2M will be available as a premium at Sam Goody and all Musciland-affiliated stores with the purchase of any of the artists' releases, and with Steve Madden shoe purchases at appropriate retailers.

From Atlantic's standpoint, Rock N' Sole offers a good shot at new talent while also giving the label (and partners) presenting an avenue for the promotion of the existing label roster. Gaining exposure for Atlantic acts is "always a priority for me when we get involved in marketing alliances outside the traditional music business," says Shapiro. Tie-ins like Angela Vila's performance following the Steve Madden press conference are integral to achieving this goal.

Promotions of this type, adds Shapiro, challenge Atlantic's marketing staff to seek out like-minded but unusual cross-marketing allies like Steve Madden. "We've been in dialogues with Steve Madden for years, but this is our first partnership. Any substantive note," says Shapiro. "This is the kind of promotion we'll be trying to emulate as we go forward."

Says Madden, "We're thrilled to be working with Atlantic Records, the home of Aretha Franklin. It's very exciting to help people realize their aspirations."

newsline...

TICKETS.COM reports that losses more than tripled while revenues increased 114% in the first quarter that ended March 31. The Costa Mesa, Calif.-based online ticketer says its first-quarter loss increased to \$21.6 million, or 37 cents per diluted share, from \$6 million, or 95 cents per diluted share, a year ago. The pro forma loss—before extraordinary items and certain non-cash charges—was \$16.3 million, or 28 cents per diluted share, up from last year's loss of \$4.9 million, or 77 cents per diluted share. Revenues increased to \$14.1 million from \$6.6 million, driven by a 61% increase in ticketing-service revenue and a 291% increase in software services and other revenue. Total Internet revenue grew to \$3.3 million (representing 23.5% of total revenue) vs. \$279,000 (4% of total revenue) last year.

AUDIOSOFT, a provider of services that track digital copyrights worldwide, says that it is finalizing a deal with Magec, a digital rights management clearinghouse. The eyecatching company to have its technology included as part of Magec's suite of product offerings. AudioSoft technology allows labels, publishers, and copyright collection societies to follow consumer usage of downloads, previews, and Webcasts by server location and country of consumption; applies relevant copyright law; permits unique business licensing rules definitions; and then reports the relevant information to the appropriate rights' owners and their representatives. It is expected to be incorporated into Magec's system during the third and fourth quarters. AudioSoft has deals with ASCAP and Reciprocal.

PARADISE MUSIC & ENTERTAINMENT reports higher overall revenue and decreased losses for the first quarter of 2000. Revenue for its music unit—which includes Paradise Record Group, All Access Entertainment, and Raw Music—increased 95% to \$1.2 million from \$603,000 a year ago. The company attributes the sales gain to releases such as "JazzMasters III" and "Tranceport 11" and an increase in royalty and residual revenue from original music scores made for television programs such as "Pokémon." Overall, Paradise revenue increased 355% to \$8.9 million from \$1.96 million. The company's net loss decreased to \$786,000, or 10 cents a share, from a net loss of \$874,000, or 18 cents a share, in the first quarter of 1999.

MP3.COM reports estimated average daily unique visitors to its site for the month ending April 30 totaled 557,000, down from 591,000 for the period ending March 30. Estimated page views totaled 142 million in April, flat in comparison with the previous month. The number of listens—songs delivered online for playing or saving—increased to 32,000 from 27,000 in March. That figure includes multiple listens of the same track. Meanwhile, the number of approved artists on the site increased in April to 67,700 from 62,300 the month before. The number of available songs also increased to 424,200 from 387,600.

K-TEL INTERNATIONAL reports increased losses and reduced revenue for the three months ending March 31. The Minneapolis-based direct music marketer posted a fiscal third-quarter loss of \$5.6 million, or 55 cents per share, up from a loss of \$4.7 million, or 49 cents per share, in the same period last year. Net sales fell 2.9% to \$14.5 million. The company attributes the decline to the sale of K-tel International (Finland), which was effective last July, and a decline in performance by the company's domestic music division. K-tel also says it intends to review with Nasdaq a plan to achieve and sustain compliance with Nasdaq National Market listing requirements. On May 9, Nasdaq informed the company that it no longer meets the minimum \$50 million market capitalization or total asset and total revenue requirements for continued listing on the National Market.

LIBERTY DIGITAL reports increased revenue and net income for the quarter that ended March 31. Net income was \$63.7 million, compared with a consolidated net loss of \$7.9 million a year ago. Consolidated revenue from continuing operations rose 6% to \$16.6 million from \$15.7 million. The company attributes the gain to continued growth in commercial subscriber bases of the audio segment, which is engaged in programming, distributing, and marketing digital music services through the DMX subsidiary.

TRANS WORLD POSTS BIG 1ST-QTR. GAIN

(Continued from preceding page)

mall and free-standing stores."

During the quarter, comparable-store sales were strong, increasing 8%. The company continued to prune underperforming stores from its portfolio. It finished the quarter with 941 stores, vs. the 974 it had at the end of the first quarter last year.

"During the quarter, we opened three stores, repositioned five stores, and closed 29 stores," Sullivan says.

Earnings before interest, taxes, depreciation, and amortization (ebida) were \$21.8 million, up from the \$19.7 million in ebida generated by the company last year.

GROSS PROFIT DOWN

Although ebida improved this quarter, gross profit decreased from 36.6% to 35.7% of revenue. "The majority of the decline was due to the Camelot price structure, which was higher in the first quarter last year before we took it over," explains Sullivan. "Camelot store margins are more in line with Record Town philosophy, which gives greater value to the customers."

The decline in gross profit was offset by the decrease in selling, general, and administrative expenses, which went from 29.7% of revenue in last year's first quarter to 28.7% in this year's quarter.

As for other aspects of the chain's operations, Trans World reported that traffic to its E-commerce site increased to 2.6 million unique visitors, up from 147,000 in the first quarter of 1999. But the company still doesn't break out revenue for the site.

NEW WEB NAME PLANNED

Revenue is slight in large measure because of the unfamiliar name the company operates its online store under, twoe.com. When Trans World announces a single name for all its mall stores at the end of the second quarter, twoe.com will change to that brand name, which should have an impact on the company's online business, says Sullivan.

In addition to changing its online name, the company plans to switch to fulfilling its own sales by the last quarter of this year, according to the company's 10-K document, which was filed April 29 with the Securities and Exchange Commission.

As previously reported, Trans World posted a net income of \$61.4 million, or \$1.17 per share on a diluted basis, on sales of \$1.36 billion for the fiscal year that ended Jan. 29, vs. \$61 million, or \$1.19 per share, on sales of \$1.28 billion in the previous fiscal year.

In its 10-K filing, Trans World documented its store operations, noting that at the end of the year, it operated 572 full-line mall stores, which averaged about

4,300 square feet. Those stores operate under the logos of Camelot Music, the Wall, and Record Town.

The company also operated 38 Saturday Matinee outlets, another mall concept, which sell video and average about 2,200 square feet. Another enclosed mall concept is the combo stores, which number 92, average 8,300 square feet, and combine Record Town with Saturday Matinee.

Trans World's superstar concept is called FYE, and the 12 outlets that operated under that

'This quarter marks Trans World's 17th consecutive quarter of positive sales growth, with solid growth in both our mall and free-standing stores.'

—BOB HIGGINS

logo at year's end averaged 24,000 square feet. In addition to music and video, FYE carries computer games, portable electronics, accessories, and boutique items.

Trans World's other mall concept, which generally operates under the name of Tape World, averages about 1,200 square feet. At year's end, the chain had nine of them left, and it plans to expand those outlets into its other retail concepts.

In the free-standing format, Trans World operates 243 stores, which average about 5,200 square feet and operate under the names Coconuts, Strawberries, and Spec's. It also has one Planet Music, which is located in Virginia Beach, Va., and takes in \$3 million in annual sales.

During the year, Trans World opened 34 stores, relocated 36, and closed 55. Capital expenditures were \$51.2 million in 1999, and the company plans to spend \$35 million in building new stores and relocating existing stores this year.

As for same-store sales, revenue was up 2% overall. By store type, mall-store sales increased 1.6%, and free-standing stores were up 4.2%. By category, music was up 1.1% on a same-store basis, video was up 9.9%, and other merchandise was up 4.5%.

SALES BY PRODUCT LINE

Breaking out sales by product line, music accounted for 79.4% of all sales, down from the 80.1%

it had in 1998 but up from the 74% it had in 1997, before Trans World acquired the Camelot chain. Video was 11.2% in 1999, 10.3% in 1998, and 16.3% in 1997, while other products accounted for 9.4% in 1999, 9.6% in 1998, and 9.7% in 1997.

In 1999's music total of 79.4%, CDs were 67%, cassettes 9.5%, and singles 2.9%. In 1998, the figures were 64.3% CDs, 12.2% cassettes, and 3.6% singles. In 1997 they were 55% CDs, 14.2% cassettes, and 4.3% singles.

Commenting on the steady decline of singles sales, Sullivan says it is "too bad to see [the configuration] performing that way. The industry's position on singles is creating that decline."

Labeled labels out with back on the number of singles they issue.

Regarding video, he says DVD is coming on strong and now accounts for 22% of the company's total video sales.

The company's stores are supported by two distribution centers, one in North Canton, Ohio, which has 236,600 square feet of warehouse space and 59,200 square feet of office space, and one in Albany, which has 128,000 square feet of warehouse space and 40,300 square feet of office space.

The company also has an 82,000-square-foot facility in Johnstown, N.Y., which is responsible for building fixtures for all of the chain's stores.

The Trans World warehouse supplies 77% of all product shipped to stores, while the remainder is shipped directly by manufacturers.

ON THE BALANCE SHEET

The company's balance sheet shows that at year's end it had \$280.26 million in cash and \$437.4 million in inventory, while accounts payable totaled \$353.3 million. Shareholder equity totaled \$494.1 million.

During the year, the highest outstanding balance of the company's revolver was 3 million, which was drawn down right after the Camelot acquisition was completed. The company mainly financed inventory purchases and capital expenditures during the year through cash flow.

In other news from the 10-K filing, Trans World spent \$18.8 million for advertising in 1999, \$19.2 million in 1998, and \$8.4 million in 1997.

Also, the company noted it is involved in a lawsuit against the IRS for \$7.9 million relating to Camelot's corporate-owned life insurance program. If it loses, it would have to pay that amount plus interest.

At year's end, the company had 53.4 million shares outstanding. On May 15, the company's share price closed at \$10.375, up 25 cents from \$10.125 May 12.

NEWPORT INDIE THE MUSIC BOX STILL RUNNING AFTER 41 YEARS

(Continued from page 119)

average sale increases from \$20 during most of the year to between \$25 and \$35 at Christmastime.

Most of Newport's wealthy have summer homes on Ocean Drive, a tradition that began in the Gilded Age when the Vanderbilts and Astors built their lavish "cottages" on Bellevue Avenue in "America's first resort." Now such celebrities as Jimmy Dean—who in 1961 had a No. 1 hit, "Big Bad John"—and Billy Joel come here with their yachts in the summer.

From July 7 to 23, the annual Newport Music Festival expects 27,000 visitors to such opulent mansions as the Breakers and the Elms. Thirty chamber performances are held, as many as five per day, inside the estates.

But the Music Box doesn't see many of the attendees of that festival, despite their weeklong stays in Newport's finer hotels. "We probably sell more classical CDs at Christmas," says Marc. "I think they are buying them at the concerts."

About 60% of the year-round residents descend from Ireland, he says. Besides the 45th annual St. Patrick's Day Parade and Irish Heritage Month in March, the Newport Yachting Center has an Irish Festival every Labor Day. Among last year's headliners were Dermott Hayes, Cherish The Ladies, Brendan Grace, Sunday's Best, and Jim McGrath.

"Our customers like Enya—an Irish new age artist—and they traditionally listen to groups like the Chieftains and the Clancy Brothers," says Marc. "The 18- to 35-year-olds aren't all that interested in Celtic, but they like Irish bands such as U2."

Marc represents the third generation in his family to own a record store. His great-uncle sold music in New Bedford, Mass., and his dad, Charles, who had wanted to be an efficiency expert after receiving his B.A. from the University of Massachusetts in Amherst, worked in that

store and liked the quick pace and the changing technology.

"I think the most important thing I learned from my father is honesty," says Marc, who worked here as a kid and came back to Newport after earning his B.S. in management from Syracuse University. "People have to trust you if you're going to have any reputation at all."

At first, the Music Box subleased the building at 207 Thamess St., just yards away from its current home. "I didn't have a dime to my name. A woman I knew was liquidating her inventory in Falmouth, Mass., and so I gave her \$100 for a dollar's worth of what I wanted for the merchandise," says Charles. "It was an exciting time in the late 1950s and 1960s, when Elvis was huge and the Beatles seemed even more popular."

Newport went into a recession in the next decade, and the Music Box's revenue was reduced by nearly one-half. "We were a major U.S. port, and the sailors came ashore twice a month with their paychecks," says Charles. "We lived by the military until the 1970s, when the Navy decided to send 50 of its vessels to Norfolk [Va]."

"I had a wife and four kids, and I had just built my house," continues Charles. "I didn't want to leave Newport, but I knew I had to do something. With tears streaming down my cheeks, I went to Norfolk and found several houses just looking around. There were many empty houses there, and it just wasn't a place where I wanted to raise my children."

Charles has two other sons: Jay, 36, who has an outerwear boutique, Helly Hansen; and Rob, 31, who operates the Music Box Annex, which sells T-shirts and souvenirs. These two stores are on either side of the Music Box. His daughter, Marcella, 32, lives in Atlanta.

During Newport's recession, the Music Box began carrying hand instruments for public schools. The Laskys also sold guitars, amplifiers, and turntables before investing in real estate. "My relationship with the customers is what's important to me," says Charles. "I sit behind a two-way mirror in my office, and I can look up and down the aisle. I say hello to the friends I've known for 25 to 30 years, who are now purchasing CDs for their grandkids."

The Music Box rewards loyal shoppers with its Preferred Customer Club, which gives a 10% discount and \$5 credit after every \$200 in purchases and transmits coupons by E-mail to more than 300 fans.

"We aren't going to battle the giants—especially on the Internet—because that would be a losing fight for us," says Marc, who conducts a 25%-off anniversary sale in May on every item to bring in traffic. "We think our buyers understand that CDs aren't any cheaper if they are buying for shipping on the World Wide Web."

The Music Box is also known to day-trippers from New York, Boston, and Hartford, Conn., many

of whom will attend the Ben & Jerry's Folk Festival Aug. 4-6 and the JVC Jazz Festival Aug. 11-13.

"Sooner or later, nearly every major jazz or folk group performs here. We're on SoundScan, so I think that's why distributors such as Sony Music and Universal work with us," says Marc. "The Indigo Girls have been here almost every year, so Amy Ray shops with us."

The expected audience for both August events, produced by George Wein, is 21,000. Many will park their cars downtown, just a stroll away from merchants like the Music Box, and be transported by water taxi to the historic Fort Adams State Park venue.



The co-owners of the Music Box, Charles Lasky, left, and Marc Lasky, stand outside the store, which posts its top 50 CDs in the window. (Photo: Patricia Bates)

Doing business with us is as easy as...



(you get the picture)

Extensive, full-service inventory. Low prices. Convenient EDI, fax or phone ordering. Fast, accurate delivery. Free computerized database with updates.

800-736-3640
www.pconestop.com



Pacific Coast One-Stop

45 West Easy Street
Simi Valley, CA 93065
Fax: 805-583-3005

COMPACT DISCS • CD MAXI-SINGLES • CASSETTES • CASSETTE SINGLES • CASSETTE MAXI-SINGLES
ALBUMS • 12" SINGLES • DVD • MUSIC VIDEOS • MOVIE & MUSIC LASERDISCS • ACCESSORIES

Located in the midst of busy Newport, R.I., the Music Box record store attracts local residents and tourists. (Photo: Patricia Bates)

Responses To FTC MAP Ruling Lie With Indie Sectors

IN MAKING its ruling to force the elimination of the music industry's minimum-advertised-price (MAP) policies, the Federal Trade Commission (FTC) went out of its way to paint the industry as price gougers, ripping off the music consumers.

The agency's press release completely ignored the wording of the consent decrees signed by the majors, in which the majors didn't admit to any wrongdoing to make sure that the agency was painted as heartless and stopped the evil music industry from having further advantage of consumers.

Over the past few months, as it became evident that MAP was going away, many smaller industry players wondered how the major labels and large chains could let such a thing come to pass.

Let me offer up a couple of reasons as to how it came to pass.

First off, after watching the FTC's performance, now you know what the major labels and chains have been up against during this investigation.

They really didn't have any choice in the matter.

Second, you may have heard the expression, "You can't fight city hall." Well, that expression has basis in truth, particularly if you look at the history of how the FTC has set up for its ruling.

If the majors didn't sign the consent decree, the FTC could still have ruled against them. If it

had sought monetary damages, the matter would have gone to court and been settled there. If no monetary damages had been sought, then the majors would have had the right to appeal the FTC ruling, but that would only have sent the matter right back to the commissioners, the very same people who voted against the majors in the first place. If they upheld the ruling, then it would have gone to court.

In other words, we are talking about a lengthy legal action, and the majors just didn't have the heart for it.

Third, business is good right now, and the pain that the major labels and chains felt back in the mid-'90s is a dim memory. So why put up a fight to prevent something from happening that you can barely remember occurred in the first place?

Fourth, even if the major labels remember the pain, the Internet as a distribution channel is coming, and it will save the labels from any future pain, or so they clearly believe.

Fifth, why bother since the FTC is clearly hinting that the comments made during the public commentary period will have no effect on its ruling, anyway?

So that's how we got to where

we are now, which is in the 30-day period the FTC has set aside for comment on its ruling to eliminate MAP. It will be interesting to see if any industry players take advantage of the commentary period.

I think we can safely assume that none of the majors will make a public statement on the matter. I am also pretty sure that the major music specialty chains won't either. Remember, they were already dead-set about MAP, and their arguments fell on deaf ears during the FTC's investigation.

That leaves on the shoulders of the independent retailers and independent labels. Will the independent sectors rise to the challenge?

So far, it seems that the independent merchants are going to respond. Universal One-Stop in Philadelphia is leading the charge; it has put together a Web site where indie merchants can download form letters to send to the FTC. It is contacting other ones out as well, trying to get them on board.

But what about the independent labels and distributors? So far, there appears to be a desenting silence from that community, which is really too bad, because if

you remember last time around, the independent labels were the first to get hurt, even before the independent retailers.

When the price war began, retailers could still pay their bills, but the first step they took to tighten their belts was to return slow-moving inventory. It's always easier to return independent product than major product, so the independents were the first to find out that catalog was becoming difficult to sell.

And when sales go down for developing artists, the majors have a better track record in breaking hits than do the independent communities. So again the indie labels were the first to feel the brunt of the difficulties of getting developing artists into stores.

So while the FTC only spoke to the major labels and major retailers during its investigation, and its actions were clearly designed to punish those two segments of the industry, it's clear that the agency's sawed-off shotgun approach could have a big impact in the independent communities.

ELTON JOHN
AND
TIM RICE'S

AIDA



ORIGINAL
BROADWAY CAST
RECORDING

Nominated for 5
Tony® Awards!

A must-have title
for your cast
album section.

- Album tagged on print and radio advertisements for show
- Album tie-ins with show media and publicity
- United Airlines in-flight audio channel featuring music from the album plus in-flight magazine editorial
- POP materials bring the show experience in-store



Street Date: 6/13/00
Order Due Date: 5/26/00

BUENA VISTA
RECORDS

Hyperion Theatricals © 2000 Buena Vista Records

To Be Truly National, We Must Be LOCAL.



AEC has 16 SALES OFFICES Devoted to Independent Retail

CJ One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, IA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP

bassin
DISTRIBUTORS

Abbey Road



New Accounts: 800-635-9082

Fax: 954-340-7641

Irwin Chusid Offers Insights On 'Outsider Music' With Album/Book

WAY OUT THERE: The biggest hit at our office recently may have been *EiLert Pilar's "Jailhouse Rock."*

Howls of disbeliefing laughter have greeted this deadpan, musically-challenged Swedish Elvis freak's version of the 1957 hit, rendered in the most garbled and incomprehensible English imaginable. ("Jailhouse" is repeatedly pronounced "valehouse.")

Pilar's recording is just one of 20 extremely bizarre tracks on the new *Which? Records* album, "Songs In The Key Of Z: The Curious Universe Of Outsider Music."

The album, and an edifying 272-page book of the same title, simultaneously released by A Cappella Books in Chicago, are the handiwork of Irwin Chusid, whose name will be familiar to regular readers of this column.

A DJ on freeform station WFMU New York for 25 years, Chusid has a long and deep involvement with sundry musical esoterica. A key figure in the rediscovery of electronic music pioneer Raymond Scott and bachelorette pad music icon Esquivel, he convinced RCA Victor to issue an upgraded version of the Shaggs'

legendarily strange album "Philosophy Of The World" last year.

Chusid says his discovery in the late '70s of the Shaggs, a trio of lovably inept sisters from New Hampshire who sang daffy group called James Cannings & Faith spurred his interest in what he calls "outrephonics."

He says he was impressed by the music because "it was so out of rhythm, so spastic, and so sincere."

From that point on, anything that struck me as 'so wrong, it's right,' I preserved." Much of it has turned up on his WFMU show "The Incorrect Music Hour."

"Songs In The Key Of Z" exalts music that is perfectly odd, seemingly mad, frequently tuneless, and equally guileless. Chusid's babes in the woods go about their business here with blithe, childlike indifference to music's everyday rules and conventions. "Innocence is definitely an aspect of [this music]," he says. "Maybe naïve'd is a better word."

The album includes choice entries by such artists as troubled Texas troubadour Daniel Johnston; self-styled queen of outer space Lucia Pamela; "human jukebox" Jack Mudurian;



by Chris Morris

deranged seat singer Shooby Taylor, who billed himself as "the Human Horn"; mysterious, hyper-prolific Houston singer-songwriter Janek; and demented Emech record producer Joe Meek (heard here crooning a demo of the Tornados' 1962

instrumental hit "Telstar"—coincidentally the first single ever bought by both Chusid and Declarations of Independents).

The album concludes with a truly frightening reworking of Cole Porter's "True Love" by the late Tiny Tim and his wife, Miss Sue.

Chusid's companion book includes affectionate full-length essays on such other outsider musicians as original Pink Floyd vocalist Syd Barrett, Captain Beefheart, composer Harry Partch, schizoid songwriter Wesley Willis, L.A. man-on-the-street Wild Man Fischer, and our fave, the Legendary Stardust Cowboy.

This material is an acquired

taste, to be sure, but we find the wonderful eccentrics who populate "Songs In The Key Of Z" to be a savory antidote to the manufactured boy bands, teen squeezes, and other pop trash clogging the charts these days.

Which? Records (which is also issuing a new Daniel Johnston album, "Rejected Unknown") is distributed by a number of boutique indie-rock firms—Revolver, Carrot Top, Cadence, Homegrown, Parasol, and Triage—but is seeking wider distribution; the label's Scott Pollack can be reached via E-mail at scott@whichis.com. For more info on Chusid's book, see his

(Continued on next page)

Valley Media

The Distribution Choice of Today's Most Successful Retailers

PEOPLE

PRODUCT

PERFORMANCE



Our team members strive for passion, knowledge and excellence. We are customer-driven and focus on quality, personal relationships with retailers based on excellent service. We accept nothing less.



Valley is the source for unparalleled selection. Our deep catalog of over 275,000 items includes music, video, DVD, games and accessories from the full spectrum of major and independent suppliers - one of the deepest selections you will find anywhere.



We specialize in distribution efficiency and service. Our automated systems and infrastructure allow us to process more orders with greater accuracy than ever before. We specialize in traditional and emerging services, offering physical wholesale distribution, Internet fulfillment and digital distribution.



1280 Santa Anita Ct., Woodland, CA 95776
Phone 800.845.8444 or direct 530.406.5340
www.valley-media.com

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$145

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International talent, bookings offices, logistics, services and products. \$115

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the music community. Detailed information on thousands of independent and chain-store operations across the USA. \$185

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$80

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 125 markets. \$105

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to:
Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for International orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in US funds only. All sales are final.

NEW! Billboard Digital Directories...Buy the print directories together with our new online service and receive 25% off.
Call 800-449-1402 or visit
www.billboard.com/directories for a free online demo.

BILLBOARD

OVER 3,000 PROFESSIONALS HAVE ALREADY TAKEN ADVANTAGE OF THIS POWERFUL TRAINING PROGRAM.

McELIGOTT•FIDELITY INVESTMENTS•FORTUNE•GENERAL MILLS•GILLETTE•HASBRO•HEARST•IBM•J. WALTER

THOMPSON-JOHNSON & JOHNSON•LA TIMES•MERCDES BENZ•MERRILL LYNCH•MICROSOFT•NBC•NICKELODEON•NFL•OGILVY & MATHER

CONSISTENTLY CALLING IT AN "EXCELLENT USE OF (THEIR) TIME CONCISE AND CLEAR!" COMPANIES REPRESENTED AT THESE SEMINARS.

TICKETMASTER-TV GUIDE•20TH CENTURY FOX•USA TODAY•VIACOM•VOLKSWAGEN•WALL

URINAL•ZIFF•DAVIS and more.



REGISTER NOW FOR THESE
ONE DAY TRAINING SEMINARS
DESIGNED TO HELP YOU MASTER THE INTERNET BUSINESS!

SHERATON NEW YORK HOTEL & TOWERS

Thursday, June 15, 2000

Friday, June 16, 2000

MENTION THIS AD
AND REGISTER AT
THE "EARLY-BIRD"
DISCOUNT!

HOW TO BUY & SELL WEB ADS

Get the in-depth knowledge you need to buy or sell Web ads. Full day curriculum provides training and information for both novice and experienced Buyers and Sellers.

HOW TO MEASURE, RESEARCH & TARGET INTERNET ADS & AUDIENCES

Learn what counts and how to count it! This course will cover the issues and technology of measurement, research and targeting, and how to use data in the buying, selling and evaluation process.

HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS FOR ADVERTISING & SPONSORSHIP-BASED SITES

Learn a practical, how-to approach to building reliable, realistic and defensible revenue models, forecasts and management plans for Internet businesses based on advertising, sponsorship or similar revenue sources.

PRESENTED BY



PRIMARY SPONSOR



CO-SPONSORS



INVESTOR'S BUSINESS DAILY®
DON'T READ IT. USE IT.™



TO REGISTER ONLINE OR FOR MORE INFO, VISIT WWW.ADWEEK.COM/ADWEEKCONF/ OR CALL 888.536.8536

New Media

MERCHANTS & MARKETING

Pearl Jam Goes To The Web To Market

New Studio Album Set Up With A Streamed Single, Cyber Chat

This issue's column was prepared by Billboard Online news editor Jonathan Cohen.

EPIC RECORDS STAFFERS know the drill pretty well by now. When it comes time to plan a marketing attack for a Pearl Jam new release, they expect that the famously laid-back band will likely shoot down interview requests, TV appearances, music video treatments, and most every other idea that might be suggested.

But according to Tim Bierman, who manages Pearl Jam's fan club and helps run its accompanying Web site (tencubl.net), it made sense to at least pitch a few new concepts to the band and its management in advance of its sixth studio album, "Binaural," which came out May 16 in the U.S.

SITES + SOUNDS

"Pearl Jam has always been a band that doesn't play by the rules, and it has always worked, marketing-wise," Bierman says. "But so many fans are becoming more and more dependent on their computers for information that we decided to take some baby steps toward having an Internet marketing plan."

Indeed, the marketing department received a number of pleasant surprises during the planning for "Binaural." After getting last-minute approval for a pre-release download promotion, Epic VP of online and emerging technology Jim McDermott brokered a deal with Apple to encode "Nothing As It Seems," the first single from the album, into a streaming audio feed that hit the Internet a day before its radio add date.

Still, McDermott says he was wary of the security concerns surrounding online downloads, particularly since Pearl Jam's entire 1998 album "Yield" found its way onto the Internet well in advance of its street date. To minimize possible leaks, the entire production process—from approval to the track's online debut—was completed in less than a week.

"We didn't want the whole record to be up and getting swapped. I got on the phone with Apple on a Wednesday, and we overnighted the single to 21st Century Media, who encoded it and overnighted it back to us," McDermott says. "By Friday night, Tim [and I] were listening to the track on a secure Web site. Sunday night, it went up with Apple. It was done very quickly."

"Nothing As It Seems" was posted on the Ten Club site, Pearl Jam's official site at SonyMusic.com/sonymusic/artist/PearlJam, and the Apple Web site's QuickTime area (apple.com/quicktime), where it remained for 14 days.

McDermott can't say for certain, but he is confident the promotion helped spur additional radio play for

the track, which is No. 4 on Billboard's Mainstream Rock Tracks chart this issue and No. 13 on the Modern Rock Tracks list.

Then, in another move that took Epic staffers by surprise, Pearl Jam agreed to participate in its first ever

(Continued on page 15)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES	18-24
1. amazon.com 14,349	1. amazon.com 1,267
2. barnesandnoble.com 5,404	2. cnet.com 745
3. cnet.com 4,737	3. imgmusicservice.com 423
4. imgmusicservice.com 3,432	4. barnesandnoble.com 394
5. barnesandnoble.com 3,224	5. imgmusicservice.com 288
6. columbiabhouse.com 2,372	6. buy.com 288
7. walmart.com 1,138	7. bestbuy.com 142
8. bestbuy.com 1,069	8. walmart.com 92
9. musicmatch.com 819	9. musicmatch.com 63
10. twee.com 368	10. samgoody.com 44

25-34

35-49
1. amazon.com 4,158
2. barnesandnoble.com 1,903
3. cnet.com 1,402
4. imgmusicservice.com 1,203
5. buy.com 1,028
6. columbiabhouse.com 774
7. walmart.com 628
8. bestbuy.com 395
9. musicmatch.com 183
10. twee.com 108

Source: Media Matrix, March 2000. Sites categorized by Billboard. Media Matrix defines unique visitors as the estimated number of users who visit each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Matrix sample.

Billboard.

MAY 27, 2000

Top Internet Album Sales

THIS WEEK	LAST WEEK	CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	NO. 1	SOUNDTRACK	CD/DIGITAL
1	1	3	THE 705 (ISLAND 543759181M1M)	2 weeks at No. 1		NEIL YOUNG	39	
2	3	1	SILVER & GOLD (COLUMBIA 46710191M1S)	COLUMBIA 46710191M1S	HANSON			
3	NEW	2	THIS TIME AROUND (MCA/ISLAND 547101921M1S)	MCA/ISLAND 547101921M1S				
4	7	8	NO STRINGS ATTACHED (N Sync)	N SYNC				
5	NEW	1	AUDIBLE SIGH (COMPASS 4295)	VIGILANTE'S OF LOVE				
6	4	48	SUPERSTAR! (VIRGIN 1411)	SANTANA				
7	5	3	THE HEAT (ARISTA 2000140011)	TONI BRAKTON				
8	NEW	2	MISSION: IMPOSSIBLE 2 (SOUNDTRACK)	SOUNDTRACK				
9	2	2	2000 YEARS — THE MILLENNIUM CONCERT (COLUMBIA 637922CHG)	BILLY JOEL				
10	1	22	BRAND NEW DAY (COLUMBIA 467101931M1S)	STING				
11	6	5	RETURN OF SATURN (TRAILA 490411INTERSCOPE)	ND DOUT				
12	NEW	1	MYSTERY WHITE BOY: LIVE '95 — '96 (JEFF BUCKLEY)	JEFF BUCKLEY				
13	8	21	HUMAN CLAY A (CREED)	CREED				
14	NEW	3	SMASH (AMERICAN 49521CRG)	THE JAYHAWKS				
15	9	11	TWO AGAINST NATURE (STEELY DAN)	STEELY DAN				
16	11	16	PLUG (MOBY)	MOBY				
17	15	17	DN HOW LIFE IS' (EPIC 654901)	MACY GRAY				
18	12	31	CALIFORNIA DREAMIN' A (REO HOT CHILI PEPPERS)	REO HOT CHILI PEPPERS				
19	14	23	BREATHE (FATHILL)	FATHILL				
20	NEW	2	WACHELON NO. 2 OR THE LAST REMAINS OF THE DOOM (AIMEE MANN)	AIMEE MANN				

■ Recording industry data. © America's Media for week of April 26, 2000. All digital certification is for download of 1 million. All CD/Digital certification is for shipment of 500,000 units/copy. All CD/Digital certification is for shipment of 100,000 units/copy. *Number Milled: Purchaser of Standard compact disc, cassette, digital audio, or compact disc digital audio.

The Constitution protects human rights.

Reciprocal™ protects digital rights.

Millions of consumers are ready for digital distribution of music on the Internet, but are you ready to govern your online distribution?

The right to realize your full economic potential on the Internet is more than a priority. Reciprocal's music solution prevents unauthorized copying and creates a secure, robust environment that can drive new business opportunities and track customer usage. Get complete control over your digital music assets with a fully-customized solution that meets your specific needs.

So, when it's time for your business to become part of the digital content economy™, let Reciprocal help you stand up for your rights.

For more information
contact Reciprocal Music
at 212.983.8200

reciprocal

Driving the Content Economy™

www.reciprocal.com

©2000 Reciprocal, Inc. All rights reserved. Reciprocal, the Reciprocal Symbol, Driving the Content Economy™, and Content Economy are trademarks of Reciprocal, Inc. in the United States and other countries.

THE
BILLBOARD
SPOTLIGHT



Movies, music and more: The Format Fast Forwards



YOU develop the content
WE master your efforts



MPO and video

Pictures?

We are the video professionals.

Our professionalism is built around
Services, Quality and Delivery:

We guarantee it.

Provide us with your projects.

We will manage them from **DVD mastering**
to point of sales **delivery**.

Your satisfaction is our priority.

"We are **Partners in your creations.**"

MPO  **AMERIC**

YOUR GLOBAL DISC SOLUTION

MPO France Tel : 01 41 10 51 51 – MPO UK Tel : (44) 181 961 9906 – MPO Ibérica Madrid Tel : (34) 91 643 12 38
MPO Ibérica Barcelona Tel : (34) 93 638 34 45 – MPO Ireland Tel : (353) 1 822 13 63 – MPO Germany Tel : (49) 221 92 16 700
MPO Portugal Tel : (351) 21 859 28 54 – Americ Disc Canada Tel : (514) 745 2244 – Americ Disc Florida Tel : (305) 599 3828
Americ Disc California Tel : (209) 545 7360 – Americ Disc Minnesota Tel : (612) 703 0033
MPO Asia Thailand Tel : (66) 38 577 134 – MPO Asia Singapore Tel : (65) 326 06 70 – MPO Australia Tel : (61) 2 9150 8741

> Internet : www.mpoameric.com > E-mail : info@mpo.fr / info@americdisc.com

OPTICAL DISC MANUFACTURING - PRE-MASTERING - MASTERING - REPLICATION - PRINTING - PACKAGING - LOGISTIC



DVD POV: perspective on a deep-pocketed market

BY EILEEN FITZPATRICK



ith a hardware growth rate of nearly 200% per quarter, the only problem with DVD is that the industry is working 'round-the-clock to keep enough product in stock.

"The old model we've used to forecast product adoption isn't working for DVD," says former Toshiba executive Steve Nickerson, who is now VP of DVD worldwide marketing at Warner Home Video. "The old models are OK if lifestyle doesn't change, but society has changed because of the computer, and consumers are adopting products faster."

Indeed, the format's incredible growth rate has been off the charts and beyond executive expectations. Since the format's introduction in 1997, 6.7 million players have been shipped to retailers. Nearly 2 million units were shipped during the first quarter of this year, up 188% over 1999 first-quarter figures, according to the Consumer Electronics Assn. The trade group estimates that 11 million players could be shipped to retail this year. Total installed base of players in North American homes could reach 12 million, according to the DVD Entertainment Group. In addition, industry analysts predict that DVD-ROM drives could have an installed base of 8 million homes by the end of the year.

50 MILLION TITLES SOLD

Software sales also have been on the rise, with nearly 30 million DVD movies and music videos shipped during the first quarter of this year, according to the DVD Entertainment Group. The figure represents a 200% increase over first-quarter-1999 shipments. The group estimates that more than 160 million DVD discs have been purchased by consumers since the launch of the format, representing more than \$4 billion in retail revenue.

Warner's Nickerson estimates that software shipments will hit 500 million units this year. "And that's not accounting for PlayStation 2," he adds. But the industry may not be planning far enough in the future, Nickerson suggests.

Several replicators have ramped up rapidly, expanding production lines in Europe and shipping product back to the U.S., as well as opening new lines at existing U.S. plants. In April, Technicolor announced the acquisition of AstralTech, Canada's second-largest videotape/cassette duplicator, for \$17.5 million. While AstralTech manufactures more than 45 million VHS cassettes each year, Technicolor plans to add DVD manufacturing to the existing infrastructure of the company's three facilities in Montreal, Toronto and Calgary.

Other upgrades are developing on the technology front, as well. DV-D authoring specialist Spruce Technologies recently signed a deal to add DTS capabilities to its facilities, eliminating the need for suppliers to encode DTS on a separate system.

LONG-FORM MUSIC VID REBOUNDS

As replicators gear up to produce more software, suppliers are prepping more titles to ship to stores, and new players are entering the market. BMG Entertainment and sister division BMG Special Projects have each mined their music-video library this year.

"DVD video is creating a resurgence of sales of long-form music video," says BMG senior VP of worldwide marketing Kevin Conroy. "Our launch in the U.S. significantly exceeded our initial forecasts."

The label has released about 50 titles from such artists as Britney Spears, 'N Sync, Sarah McLachlan and The Dave Matthews Band. In addition, BMG Special Projects has released a budget line priced at \$14.98 and \$15.98.

To date, 10 titles have been released, with cumulative sales reaching nearly 25,000 units according to SoundScan. Titles include, "Iron Maiden: Raising Hell," "Barry Manilow: Greatest Hits & Then Some," "Rundgren: The Ever Popular Tortured Artist" and "Eddie Money: Shakin' With The Money Man."

BMG assistant director of national sales Sheila Hanson says a majority of sales have been with Musicland. "We've gotten an order from Musicland nearly every single day," she says. The company has also recently signed on Ingram Entertainment to widen distribution to other music chains, such as Best Buy.

The division also began releasing non-music titles, including "My So-Called Life," "The Pope: A Celebration Of Mass" and others to the budget line, Hanson says.

DIZZY AND DOOWOP

Sony Music, Pioneer Entertainment, Rhino Home Video, Warner Home Video, Palm Pictures and Shanachie are among some of the other suppliers stepping up with their music-video output.

Rhino, for instance, plans to issue nearly a dozen titles through the summer—a significant increase from just a year ago. Some of the titles due are "Jazz Casuals," featuring three episodes from the 1960s television series, featuring performances by John Coltrane, Dizzy Gillespie and Count Basie, available Aug. 22, priced at \$39.98. The PBS special, "Doowop At 50," will be released Sept. 12, priced at \$29.99, as well as Jimi Hendrix's "Rainbow Bridge," which will be released in 5.1 surround-sound for the first time. DVs from the Ramones, the Who ("Quadrophenia"), the Cars, Alice Cooper and Paul McCartney are also on tap from Rhino.

DVD4

One dark horse for a brand new category segment will be interactive DVD movies. DVD International got the ball rolling with "Tender Loving Care," which featured alternative scenes and endings that consumers could pick and choose. The title sold about 8,500 units and attracted many fans according to company president David Goodman. "We've received hundreds of e-mails from consumers who bought 'TLC,'" says Goodman, "but we can't seem to translate that enthusiasm into a mass audience."

Tim Burton's, a co-production with independent Miramax, is another interactive movie, called "The Watcher," which he is filming in March. The film will be made as a linear story and is expected to be released theatrically and as a DVD film with interactive elements incorporated. Aftermath Media produced "Tender Loving Care." Goodman says the film will include more than 100 alternative scenes and five different endings.

"A year ago, there was a hypergrowth of DVD, and, in short, there was no room for product like this," says Goodman. "DVD has also been an orphan to retailers who deal strictly with VHS, but some stores may soon say they've had it with VHS and will become DVD stores. When that happens, stores will have an interest more than just the latest movie release."

Other projects from DVD International include the release of the 100-title classical music-video library from Naxos. The first six titles were released at the end of March. ■



BMG music-video subjects, from left: Britney Spears, Dave Mathews Band, Sarah McLachlan



Bells & Whistles & Wonders: what Makes a Hit?

BY CATHERINE CELLA

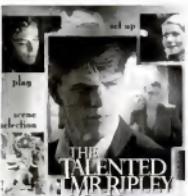
Bonus features on DVDs may have begun as a way to help sell the technology. "We've seen a lot of valued elements in their own right and continue to evolve right along with the technology. And what DVD consumers can look forward to is more, more, more—more features that are more creative and more tailored to tide or market. As in any development, however, it's a balancing act.

"after they sold extremely well at the lower price."

"Sales of DVDs that have great bonus features tend to have longer legs and larger sales," agrees Amazon's GM of DVD and video Jason Kilar, adding that they list the extras right under a title's box art.

WHAT TITLES?

The first balancing act for studios deciding which titles will get special treatment. "Our strategy is that any movie that has something to offer will have something," says Michael A. Austin, senior VP of marketing at Paramount Home Entertainment. "On our catalog titles, if there is something that warrants a special edition—like the 25th anniversary of 'Chinatown'—we'll add features."



"The Sixth Sense" (top).
"Erin Brockovich"



"One of the keys to continuing DVD's growth is consumer affordability," believes senior VP of marketing for Warner Home Video Mark Horak, "as well as the enhancement that come with special features." Warner found the balance by rejecting special editions, a strategy validated by the breakout success of "The Matrix."

Still, two-tiered releases do sell. "The Criterion Edition of 'Armageddon' and the collectors' version of 'A Bug's Life' have done really well," notes Tower Video product manager Cliff MacMillan,

Yo-Te-D DVD: Chart Recaps

The recaps in this Spotlight are compiled from the start of the chart year, which began with the Dec. 4, 1999, issue of *Billboard* through the April 29 issue. Rankings are determined by accumulating units sold, as compiled by *VideoScan*, for each week a title appears on the chart.

Top DVD Sales Titles

Pos. TITLE—Label/Distributing Label

- 1 **THE MATRIX**—Warner Home Video
- 2 **WILD WILD WEST**—Warner Home Video
- 3 **THE HOME COLLECTOR**—Universal Studios Home Video
- 4 **DOUBLE JEOPARDY...**—Paramount Home Video
- 5 **ENTRAPMENT**—FoxVideo
- 6 **AMERICAN PIE**—Universal Studios Home Video
- 7 **AUSTIN POWERS: THE SPY WHO SHAGGED ME**—New Line Home Video/Warner Home Video
- 8 **SAVING PRIVATE RYAN**—DreamWorks Home Entertainment
- 9 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- 10 **TARZAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 11 **THE THOMAS CROWN AFFAIR**—MGM Home Entertainment/Warner Home Video
- 12 **STIGMA**—MGM Home Entertainment/Warner Home Video
- 13 **THE SHAWSHANK REDEMPTION**—Columbia TriStar Home Video
- 14 **THE GENERAL'S DAUGHTER**—Paramount Home Video
- 15 **HEAT**—Warner Home Video
- 16 **BIG DADDY**—Columbia TriStar Home Video
- 17 **SOUTH PARK: BIGGER, LONGER & UNCUT**—Paramount Home Video
- 18 **BLUE STREAK**—Columbia TriStar Home Video
- 19 **RUNAWAY BRIDE**—Paramount Home Video
- 20 **A BUG'S LIFE**—Buena Vista Home Entertainment

Top DVD Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (14)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (13)
- 3 **PARAMOUNT HOME VIDEO** (7)
- 4 **HOLLYWOOD PICTURES HOME VIDEO** (1)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (8)
- 6 **NEW LINE HOME VIDEO** (5)
- 7 **WALT DISNEY HOME VIDEO** (11)
- 8 **DREAMWORKS HOME ENTERTAINMENT** (2)
- 9 **MGM HOME ENTERTAINMENT** (4)
- 10 **FOXVIDEO** (5)

Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (24)
- 2 **BUENA VISTA HOME ENTERTAINMENT** (17)
- 3 **UNIVERSAL STUDIOS HOME VIDEO** (13)
- 4 **PARAMOUNT HOME VIDEO** (7)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (8)



WARNER HOME VIDEO



"The Matrix"

A hand with a golden glow is pointing its index finger upwards, reaching towards a large, shiny gold DVD disc. The background is a dark blue gradient.

DVD

CLEARLY THE ONE

5th Anniversary

ARTISAN

ENTERTAINMENT

BONNIE VITO
Home Entertainment

CLIQUE MEDIA
HOME ENTERTAINMENT

EMI
Entertainment
Music Group

DVD
LITERACY CENTER

IMAX

KENWOOD

LIAISON
INTERNATIONAL

SONY

ONKYO

Panasonic



PHILIPS
Left side logo later

PIONEER
The Art of Entertainment

PROSCAN

RCI
RENT-A-CAR INTERNATIONAL

SHARP
TELEVISIONS

SONY

SONY MUSIC

SONY
VIDEOPHON

TOSHIBA



USA
TODAY
ENTERTAINMENT



WARNER
BROS.
HOME ENTERTAINMENT

© 2000 Home Entertainment Corporation



The U.K.: Standing at the crossroads, catching a code

BY SRM ANDREWS

LONDON—Poised for an explosion of sales in the DVD sector, Britain's video industry is also at a crossroads over what the digital format means to both the sell-through and the rental side of the business.

On the surface, DVD is proving the consensus for the U.K.'s video retailers and distributors. In the first two months of 2000, distributor trade body the British Video Association (BVA) reported that DVD sales took an 11% slice of the sell-through video market in unit terms and 21% in value terms. The comparison with the last two



Werner Home Video's Lieberfarb

years, since DVD's launch in the U.K., is striking. The number of titles available has risen from 150 in 1998 to around 1,000 by the end of 1999, and with the likes of Disney on board, that figure is set to leap to 2,000 by year-end.

Likewise, sales have rocketed—from a paltry 187,000 units in 1998 to a shade under 4 million in 1999. This year, sales are estimated to hit the 12-to-15-million mark, with 1.6 million sold in the first two months alone. At an average price of £17 (\$27) per DVD, the U.K. DVD market stands to be worth around £200 million by year-end, or around 15%-18% of the total 1999 video market, which the BVA estimated at £1.35 billion (\$2.1 billion).

RISING HARDWARE

Hardware, benefitting from plunging player prices, looks set to rise from an installed base of 24,000 units in 1998 and 230,000 units last year to more than 1 mil-

lion units by the end of 2000. The average price has dropped by a factor of 40% from £500 at launch to around £300, with the likes of supermarket Tesco and Asda (now owned by U.S. giant Wal-Mart) the U.K. video-retail giant Woolworths, weighing in with cheaper players priced at £170.

These player figures do not include PC-based DVD players. "We reckon some 700,000 to 950,000 DVD drives with MPEG cards are installed in the U.K.," says Dave King of the U.K. DVD Committee, an industry body set up to promote all things DVD. "How many are watching DVD video remains to be seen, but in the case of how many is a piece of string, but they certainly are used for the interface and we say PC DVD-ROM is a way of introducing the format, a step on the way to buying a player."

Currently, the great imponderable on the player front is the effect that PlayStation 2 will have on the market. Going down a storm in Japan, the console is slated for a U.S. roll-out in the U.K. after the U.S. But insiders at Sony in the U.K. are concerned that production in Japan may not be able to match demand worldwide and could result in the U.K. launch being pushed back until 2001.

While there is generally an upbeat feeling about DVD at the top level, the same cannot be said on the back of sell-through-priced DVD product are also seeing an upturn in their businesses; there is mounting concern about grey imports.

REGIONAL CODING FUROR

Although not a major player in the video market—at around 3.5% of the sell-through market—Region 2 was at the beginning of the year against the whole issue of regional coding. Amidst a blaze of publicity in the national press, Tesco claimed it had written to DVD blazier and Warner Home Video president Werner Lieberfarb to complain about the system and the flood of cheaper, U.S. imports hitting the U.K. retailers.

Chris Jenkins, editor of con-

Continued on page 142

TITLE WAVE: A GUIDE TO FORTHCOMING RELEASES

BY CATHERINE CELLA

Forget lazy, hazy, crazy. Summer 2000 is chock-full of DVD releases. Following is a listing of what's headed for stores in the months ahead. The first wave hits in....

JUNE

ANCHOR BAY:

"George Romero's 'Martin,'" "Bedroom Window," "Immortal Tales," "Best Of Mr. Bill," "John Landis' 'Kentucky Fried Movie'" and "The 10th Victim."

ARTISAN:

"Final Voyage," "Crocodile Hunter," "Grizzly Falls," Jeff Bridges narrates "Raising The Mammoth," "Stargate," "Capricorn One" and "Millennium."

BELL CANYON:

"Bad Manners."

BMC:

All movie titles, including Utopia, Jefferson Starship, Tommy James, Delicious Vinyl, Joanie Bartels and "Masters Of American Music: 10th Anniversary Collection."

BUENA VISTA:

"Play It To The Bone" (Touchstone), "Chasing Amy" (Criterions), "Gun Shy" and "Blood In, Blood Out" (Hollywood), "Twin Warriors" (Dimension) and Disney's "Fun And Fancy Free," "A Goofy Movie" and "Pocahontas."

COLUMBIA TRISTAR:

"Girl, Interrupted," "Backlash," "The Audrey Hepburn Story," "Hanging Up," "Golden Voyage Of Sinbad" and "Bad Boys/Blue Streak" 2-pack.

ELITE:

"Sleeping Seal/The Giant Leeches," first of Drive-In Discs series.

FOX:

Special editions of "Fight Club" and "Independence Day"—ID4—with ROM-enabled games.

GOLDEN BOOKS:

Rankin/Bass classics "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman."

IMAGE:

"Dirk Gently Special Edition," "Sleepy Hollow," "Two Against Nature" with both 5.1 and DTS, "Twilight Zone," "Hatchet For The Honeymoon," "Ventral/ham/10,000 Day War" and "Tina Turner: Live In Rio."

MGM:

"F/X" 1 and 2, "Hot Spot," "Married To The Mob," "Thunderbolt And Lightfoot" and director-commemorated "Desperately Seeking Susan."



From the top: "Circuit," "The Audrey Hepburn Story," "Fight Club"

MONARCH:

"Pups."

NEW LINE:

"Next Friday" and "House Party" 1, 2 and 3.

PARAMOUNT:

The Talented Mr. Ripley," "Dead Again," "Clue," "La Cucaracha," "Harold And Maude."

PBS:

Ken Burns' "Baseball."

QUICKHONEY NETWORKS:

"Circuit" music journal No. 6.

UNIVERSAL:

"Mr. Death."

WARNER:

"Twister" and "Interview With The Vampire" with new features, "The Green Mile," "Freejack," "Lethal Weapon" (director's cut) plus 2 and 3, "The Crash" and "Liberty Heights."

JULY

ANCHOR BAY:

"Evil Dead 2: ThX," "Ruckus," "Spider-Man ThX," "The Prince And The Pauper" and the Hammer Collection, including "Frankenstein Created Woman" and "The Witches."

ARTISAN:

"Little Rascals," "Arabian Nights," "Restraining Order" and "The Ninth Gate" with commentary by Roman Polanski and Johnny Depp.

Continued on page 144



Maybe you're thinking too small.

Getting radio airplay is one way to get your artist exposed. But NetRadio.com is an even bigger opportunity. With 120 different channels, there's room for virtually any style of music, plus in-depth artist information, interviews and concerts. We reach more than a million listeners a month worldwide—listeners who love to buy music. And with our exclusive online music store, they can instantly buy what they're hearing. When you put it all together, the marketing potential for your artist is, well, huge. Visit www.NetRadio.com.



For sound quality...
There's No Competition
 (except your voice!)



When it comes to burning your custom CDs at home, **Mitsui Digital Audio CD for Consumers** gives you the most accurate recordings your money can buy. After all... the difference is innovation.

MITSUI
 advanced media, inc.

2500 Westchester Avenue
 TEL: 914-253-0777 • FAX: 914-253-0673
www.mitsuidcdr.com



LIKE YOUNG: DVD-For-Kids Is Growing Up Fast

by MOIRA McCORMICK

Children's DVD titles may not be all that plentiful at present. Most of them are keyed off hit movies, and only three major manufacturers provide non-theatrical kids' titles. But executives at each of these companies—Disney, Lyric Studios and Sony Wonder—confirm that the market is expanding quickly, spurred by mass-market hardware prices and ever-increasing consumer awareness of the format's superior quality.

It was during this past holiday season, according to Bob Chapek, senior VP of marketing for Disney's parent company, Buena Vista Home Entertainment, that "we realized the DVD market was growing rapidly." Chapek says, "And that's the first to embrace new technology. We started seeing families buy DVD during the holidays." Disney had anticipated that development, says Chapek: "We had created the Disney DVD imprint and released nine of Disney's most popular feature titles in advance of the fourth-quarter buying season."

"With a new technology, the children's category tends to lag a bit behind," observes David Pierce, senior VP of sales and marketing



Top Disney DVD: "Tarzan"

for Sony Wonder. "Early adopters tend to be older and male; they pay high-end prices for the hardware, and the software tends to be mostly action-adventure. But this holiday season brought hardware prices down, from \$1,000 to the mass-market range of \$200-\$300, and once a product hits the mass market, it's picked up by all different types of consumers." Pierce says Sony Wonder's biggest DVD titles to date are "Rudolph the Red-Nosed Reindeer" and "Sesame

Street 25th Anniversary." "They're both in the 30,000-50,000-unit range, which is substantial for kids' DVD titles," he adds.

NON-THEATRICAL BARNEY

"The business as a whole isn't exactly where we'd like it to be," says Dan Merrell, director of product marketing for Lyric Studios, which has four non-theatrical Barney titles on DVD. "Right now, we're doing about 60% of what our projections were when we stepped up to the plate."

Lyric's own "More Barney Songs," according to Merrell, "contains another full-length video, 'Barney's Musical Scrapbook.' There are sing-alongs in Spanish and English and much more. In

Continued on page 148

THE CUTTING EDGE IN MUSIC DVD'S!



ROCKERS DRG-198
 Critically acclaimed Reggae film with Burning Spear, Bunny Wailer, Peter Tosh, The Abyssinians & more!



RAGE AGAINST THE MACHINE
 DR-6213
 Contains never before seen footage and personal in-depth info plus a bonus trivia game!



RICHARD KERN DR-2846
 3 hours of provocative and disturbing films. Contains a photo gallery set to music by Sonic Youth!



KORN DR-4386
 Contains never before seen footage and personnel in-depth info plus a bonus trivia game!

Many more
 DVD's
 Available!



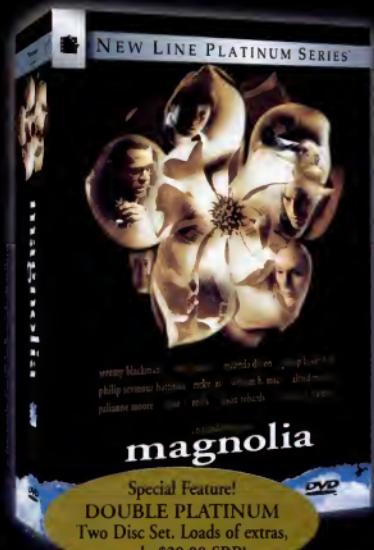
More DVD's
 Coming Soon!



PO Box 280 Ossie, PA 19466
 1-800-899-0499 610-659-6200
 Fax 610-659-6200 www.mvdmediainc.com

NEW LINE PLATINUM SERIES™

DOUBLE PLATINUM day and date **DVD** offers even more of the movies you love, the features you want!



special features

disc 1-feature film

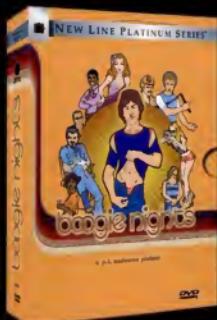
- 16 x 9 widescreen (2.35:1)
- 5.1 surround sound and 2.0 stereo surround sound
- english subtitles and closed captions

disc 2-supplemental material

- deleted scenes
- feature length "making of" documentary
- 2 theatrical trailers
- tv spots
- aimee mann "save me" music video

DVD / 100 / N505 / UPC# 0-806-3110-1 / ISBN# 0-806-3110-1

special DOUBLE PLATINUM edition *BOOGIE NIGHTS* dvd also available!



special features

disc 1-feature film

- filmmaker commentary
- 5.1 surround sound (english)
- 5.1 surround sound (french)
- 2.0 stereo surround sound (english only)
- english, spanish and french subtitles and english closed captions

disc 2-supplemental material

- deleted scenes with commentary by paul thomas anderson
- cast and crew information
- michael pena music video try!

only \$29.98 SRP!





FORMAT FORECAST:

DVD-video is red hot, but ROM and audio show only slight warming trend

BY DEBBIE GRANITE BLOCK

With so many applications for DVD, the format, which is already doing big retail business in video, has the potential to really blast off in the consumer market. Most DVD manufacturers told Billboard that Sony's PlayStation 2 may single-handedly launch the DVD-ROM market this Christmas. With shipments having started April 1, Sony plans to ship 10 million game consoles worldwide (U.S. launch is planned for summer). The theory is that, as publishers develop content for the console, they may as well develop the same title for the PC as well. Although the next consumer boom is expect-

ed to be video games, DVD-Audio may not be far behind.

THE MARKETS IN FOCUS

DVD-Video has caught on so quickly the VSDA has launched a sales award similar to the RIAA's music program. VSDA's certification will be on three levels: silver (500,000 units sold), gold (1 million units sold) and platinum (2 million units sold). DVD titles are eligible for certification as of its street date and will continue through the life of the product.

Music videos have been the surprise to record labels and retailers alike. On VHS, this programming has never reached grand heights. However, the RIAA says sales of

music-video titles on DVD, of which there are 550, skyrocketed by more than 400% in 1999. DVD music-video sales are being lead by classic rockers like Fleetwood Mac, the Eagles and Metallica. "We expect that the music-video format continues to migrate into more family rooms with anticipated sales of groups like 'N Sync and the Backstreet Boys," says Joe Pagano, VP, music & movies, for retailer Best Buy. Thus far, "The Eagles: Hell Freezes Over" is the best-selling DVD music video.

DVD-Audio, on the other hand, is off to a slower start and is not really expected to be a factor this year as the industry waits for a sizable installed base of players. Sony

is also marketing its competitive format, Super Audio CD. With some 50 titles expected on the market by August (25 were released by year-end 1999), no one is ready to predict the strength of DVD for music-only applications. "We are still optimistic that DVD-Audio is a promising addition to the DVD product line, especially since the major music labels have all joined the DVD Entertainment group," says Cinram Inc.'s Des Farrell.



Sean's Smith

where they are seeing that business?" asks Sean Smith, VP, sales and marketing, JVC Disc America.

MANUFACTURING, DEMAND AND CHRISTMAS

Although most analysts agree there will be a strain on capacity for the 2000 holiday season, it is believed that demand will be met, as manufacturing companies have believed of expansions aimed to be up and running for the busy season. "We were able to keep up with demand during fourth quarter of 1999. We were also running at 100% utilization during January. It did slow down in February but started to grow again in March. Although fourth-quarter capacity will be tight, I still think there will be enough to go around," says David Wallace, VP, sales and marketing, Americ Disc Inc., of St. Laurent, Canada.



Scott's Bartlett

NO-GO ROM?

So far, DVD-ROM has been a disappointment. Although it is still expected to make a killing eventually, software developers have not yet seen the need for the amount of capacity DVD offers. And, even if there is enough information to warrant a DVD, "money remains the bottom line. Although we have come down, it is still cheaper to make two CDs than to make one DV-D.5. And, until that changes," says Scott Bartlett, VP, custom entertainment group, Sony Disc Manufacturing.

DVD-ROM's slow start has had some negative impact on replicators. "Some replicators hopped onto DVD expecting a huge ROM market, and now they're desperate so they're cutting prices. I've seen a great deal of new players jump into DVD manufacturing, and I keep questioning

"We expect peak season 2000 to far exceed last year as far as demand," says Robert Headrick, executive VP, optical media sales and marketing, at California-based Technicolor. However, market strains could be caused by another phenomenon. Although there is a lot of capacity coming on stream, not all of it will be used.

"Whenever there is a capacity shortage," says Headrick, "there seems to be an overabundance of

Continued on page 137

Design for Sound and Image

Watts Design?
116 Chambers Street
2nd Floor
New York, NY 10007
212 732 4901
www.wattsdesign.net

DVD Menus and
Packaging Design

NORTH AMERICAN DVD

"Canada's Best Kept Secret for Region 1"

- Owner Operated!
- No "Sales Reps"!
- 24 Hour Ordering!
- Very Competitive Pricing!
- One to One Personal Service!

Please visit our Website
for more information

www.northamericanvd.com



THE ULTIMATE EDITION DVD

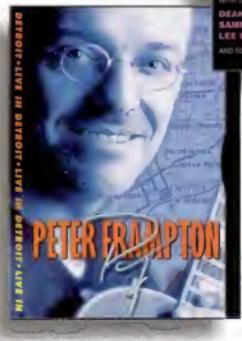
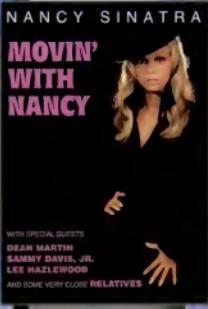
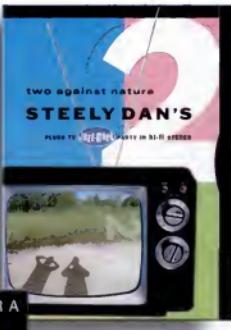
JUDGMENT DAY
8/29/00

SCHWARZENEGGER
TERMINATOR 2
JUDGMENT DAY

ARTISAN
HOME ENTERTAINMENT

© 1991 Canal+ DA. All Rights Reserved.

DUDS for EVERY MUSICAL TASTE from IMAGE ENTERTAINMENT



*Coming soon: JAMES BROWN, THE CRANBERRIES,
BARRY MANILOW, TINA TURNER, JEFFREY OSBORNE, BRIAN WILSON,
TONY BENNETT and a whole lot more!*



BELLS & WHISTLES

Continued from page 130

more effort into it because they're top-selling DVD genres."

Not surprisingly, that effort targets the consumer draw in these films: special effects. "End Of Days," for example, sports nine segments on the SFX alone. "Movies with a lot of special effects seem to do well," observes Lon Weingard, VP of marketing at Hollywood Video, which only recently expanded into sales.



Directorial praise for "Hurricane"

WHAT EXTRAS?

The next balance is selecting which extras to include. According to Universal's research, the top request is behind-the-scenes footage. "People love to see how a movie is made," concurs Paramount's Arkin. "They also love outtakes and bloopers, but not a lot of talenties. So you have to set a balance there."

"Director's cut is another sensitive area," he continues, "because you want to give the consumer the movie they enjoyed in theaters." Directors, seeing the creativity and closure DVD extras afford, increasingly get behind them. "Norman Jewison called about the 'Hurricane' piece we did and said it was the best he'd ever seen," says Benn.

CUSTOM-TAILORING

A clear trend is tailoring extras to specific titles, after rounding up the usual suspects of director's commentary, making-of, deleted scenes and cast and crew interviews. Universal's "Erin Brockovich," for example, will include a piece on the real Ms. Brockovich. "Sleepy Hollow" has a full 40 minutes of bonus material. "That film has such luscious images, it deserves a photo gallery," says Arkin. "Then, for 'The Talented Mr. Ripley,' we're going to have a making-of-the soundtrack because it's such an integral part of the experience. For 'Angela's Ashes' we have audio commentary by author Frank McCourt, because people love that book and love his voice."

BALANCING AUDIENCE INTERESTS

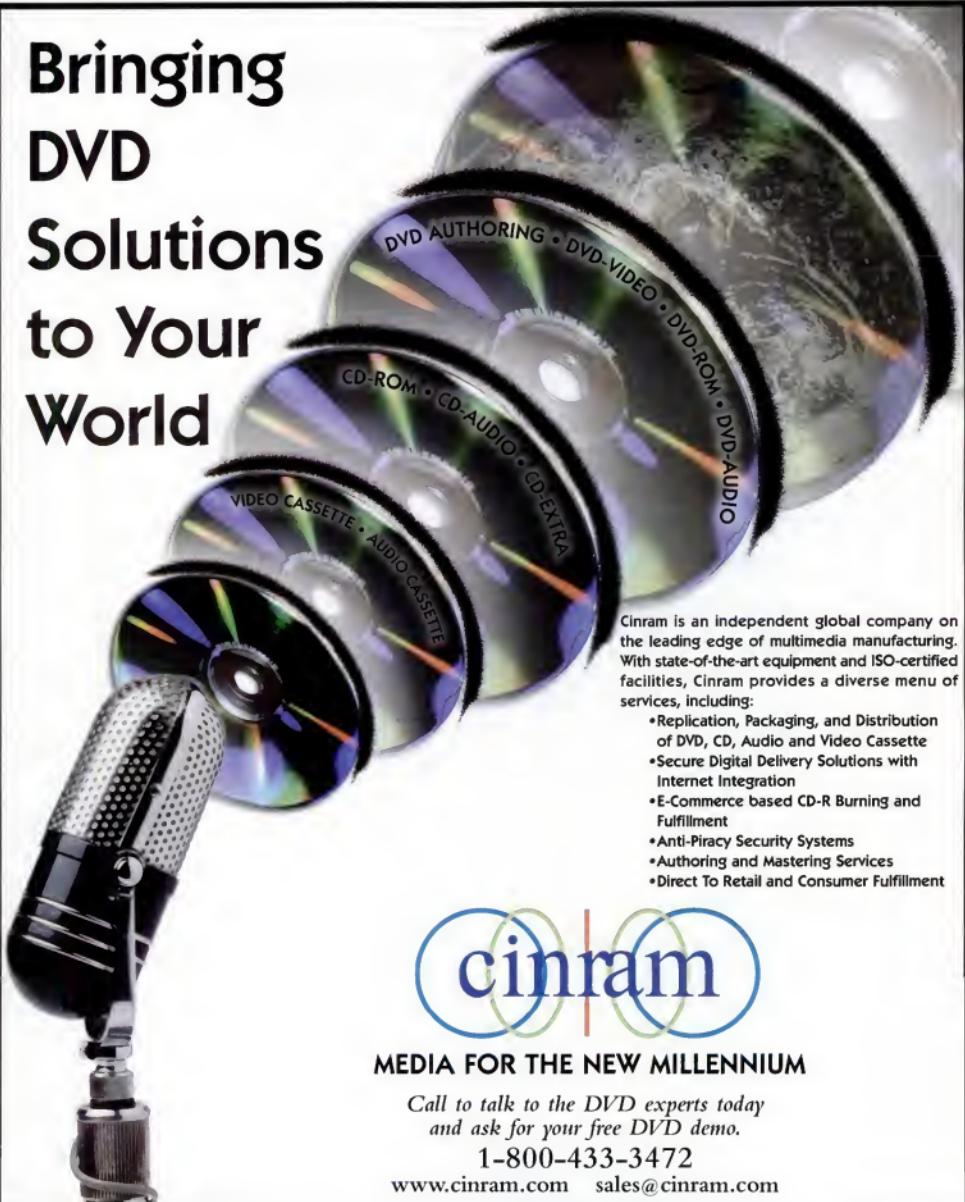
And how do you balance maintaining interest in tech-savvy early adopters while gaining new mainstream audiences? Disney allows that its answer may be temporary.

Continued on page 140

IMAGE
ENTERTAINMENT

www.image-entertainment.com
© 2000 Image Entertainment, Inc.

Bringing DVD Solutions to Your World



Cinram is an independent global company on the leading edge of multimedia manufacturing. With state-of-the-art equipment and ISO-certified facilities, Cinram provides a diverse menu of services, including:

- Replication, Packaging, and Distribution of DVD, CD, Audio and Video Cassette
- Secure Digital Delivery Solutions with Internet Integration
- E-Commerce based CD-R Burning and Fulfillment
- Anti-Piracy Security Systems
- Authoring and Mastering Services
- Direct To Retail and Consumer Fulfillment



MEDIA FOR THE NEW MILLENNIUM

*Call to talk to the DVD experts today
and ask for your free DVD demo.*

1-800-433-3472

www.cinram.com sales@cinram.com



BELLS & WHISTLES
Continued from page 138

"When DVD first got going, it appealed to the young male, the early adopters," recalls Buena Vista Home Entertainment senior VP of marketing Bob Chapek. "They liked filmmaker-oriented extras, like director's commentary, storyboard comparisons and behind-the-scenes features."

"We realized, though, that, as people grew older, we'd have to attract a different audience," he continues. "And that audience was families. So, on our Disney titles, the bonus materials are things like read-along booklets, games and Internet links."

Disney's deluxe versions, then, have both kid-oriented interactivity and adult-oriented extras. "The *Star Wars*," for example, has a standard family DVD as well as a collector's edition with everything on the former plus film-buff stuff.

"Somewhere between these two groups is the mass market," Chapek notes. "So the clear distinction between the two will disappear. As tens of millions of people adopt the technology, you might see some convergence of added features."

Hollywood's Weingart already sees this mainstreaming in effect. "We expected the audience to be segmented—higher income and education," he says, "but it crosses a lot of demographics—in age, income and family or not."

WHAT'S NEXT?
One trend that helps balance the budget is getting filmmakers involved at the time of shooting. As directors think a priori of DVD extras, the expense of getting people back later will be eased.

Extras will no doubt grow more creative, too. "The technology affords a lot of creative freedom," says Chapek. "As technical innovations occur and the market grows, I'm sure we'll continue to innovate."

CASE IN POINT: multiple angles. "Early on, when they were touting DVD, one of the biggest selling points was multiple camera angles," recalls Tower's MacMillan. "Now 'Fight Club' is finally using that technology."

ROI factors and Web enablement also push the envelope. But with directors extending their films' running times, push is coming to shove. "The only disadvantage is that we don't have enough memory capacity right now to do all I want," says Benn. "They're moving toward having additional memory on the disc, but I always need more!"

Coopers agree. "Definitely, more is better!" laughs Kilar. "If you really want to leverage the format and make it a Eureka moment for the customer, you should think deeper, like Disney did with 'The Sixth Sense.' One surety is that we won't see less in terms of DVD extras. As Arkin puts it, 'The genre is out of the bottle!' ■

REPLICATING WITH JVC MAKES CENTS

PRODUCTION

PACKAGING

PEACE OF MIND

You've made the decision to launch DVD. You're a pioneer, delving into the new business of content on digital disc. Time to call the company that has direct technological exposure to the nuances of DVD: JVC is a contributor to the original DVD format specification.

- Full Turnkey Service
- ISO 9002 Certified
- Assembly, Fulfillment and Distribution
- State-of-the-Art Production
- In-Line Complete Visual Inspection Systems
- Flexible Packaging Configurations
- Encryption
- Fast Turn-Around Time, Calendar Day Production
- Specializing In: DVD, CD-DA, CD-ROM, CD+G, Hybrid, Photo CD and CD plus.

We know how to make your product without the guess work. Call now and we will supply you with the details:

WESTERN REGION: Tom Kenney

CA, NV, AZ, UT, HI, WA, OR, MT, ID, WY, AK
phone 310.274.2221 • fax 310.274.4392

SOUTHEAST REGION: Alan Cooper

GA, TX, TN, OK, LA, AL, FL, NC, SC, KY, AR, MS
phone 770.475.6991 • fax 770.475.5450

NORTHEAST AND CENTRAL REGION: Steve Merical

CT, NY, NJ, VT, NH, ME, MA, RI, DE, MN, IL, CO, NM, SD, MO, KS, OH, MI, WV, PA, VA, DC, MD, NE, WI, IA, Canada
phone 630.443.6350 • fax 630.443.6351

Visit our web site at
<http://www.jvcdiscusa.com>



NOW ON VIDEO

the movie with that *Guy* PG

THE SEQUEL TO THAT THING R

THE SOMETHING OF THE SOMETHING PG

THE MOVIE ABOUT...YOU KNOW PG

THE OTHER THING R

We've got the thing to get people to remember your thing.

The thing you need is FirstLook.com, the premier Internet destination for previewing the newest videos and DVDs. We can get your new releases in front of millions of potential purchasers and renters. While visitors preview your new release on FirstLook.com, we send them directly to your Web site. Our visitors are actively seeking the best video and DVD choices for purchase and rental — which makes FirstLook.com not only an effective, but an essential movie marketing tool. Call 1-877-687-4266 or email us at adsales@firstlook.com.

**first
look.com**

© 2001 FirstLook.com

Let's have some fun!



- First time available on DVD!
- Features the voices of Don Johnson, Burgess Meredith, and Sgt. Slaughter.

SPECIAL FEATURES

- 5.1 audio.
- 2 theatrical trailers.
- 2 vintage commercials.
- 25 original public service announcements.
- Amazing animated menus.

R2 976626/Color/s94 minutes

Prebook: May 23, 2000

Street: June 20, 2000

EVEN YOUR SATURDAY MORNING PALS HAVE GONE HIGHTECH!



SPECIAL FEATURES

- Newly shot, first-time interviews with stars Johnny Whitaker and Scott Kolden.
- Rare photos slide show.
- 2 karaoke sing-alongs.

R2 976604/110/Color

Available in stores now

SPECIAL FEATURES

- New, exclusive interview with Jack Wild.
- 2 karaoke sing-alongs.

R2 976609/Color/s100 minutes

Available in stores now



RHINO
HOME VIDEO

DVD

THE U.K.
Continued from page 132

sumer magazine *Total DVD*, claims that more than 50% of discs bought by U.K. consumers are sourced from Region 1 suppliers, such as Amazon.com, although Amazon U.K. moved in March to sell DVDs on a local basis.

"People ask us, 'Can I get the 'Aliens' series on Region 2 DVD?' No, you can't," says Jenkins. "Can I get the James Bond seven-disc boxed set on Region 2 DVD? No, you can't. If I buy 'The Matrix' on Region 2 DVD, will I get all the extras? No, you won't. So when we are asked, 'Should I buy a Region 1-capable machine?' what are we going to say to them? Are we going to say, 'No, don't.' Take what you are going to say to them and that's what the software companies would like us to say, and we would like to be able to say it. We would like to say, 'Be happy with what you have in the Region 2 market. You will be getting everything that is possible to have on DVD.' But we know that isn't true."

WELL-REHEARSED ARGUMENTS

The U.K. subsidiaries of the Hollywood majors are keeping their heads down over the issue, preferring to leave the DVD Committee's Dave King to reiterate the well-rehearsed arguments about different theatrical-release schedules and the protection of local rights-holders.

People are worried that, however, and, with an estimated two-thirds of the U.K.'s DVD players having been "chipped" to play discs from any region, Tesco put out on sale an all-region player as a public statement of intent. The machine flew out of its stores.

Also uncertain is the issue of a rental window for DVD. The rental window is already in great jeopardy, not least from a host of emerging media, such as video-on-demand, pay-per-view and pay-TV. Retailers are coming around to the expectation that, if they get a window at all, it will be at best four to six weeks, instead of the traditional six months on VHS.

The issue is fraught with danger for the movie industry, which as they would like to establish a lucrative DVD-rental business, based on the old VHS-rental premium, they dare not risk upsetting their sell-through retail clients.

Saving to the likes of a Woolworth or Asda that their window is going to have to go back in the release calendar while Internet retailers in the U.S. continue to offer product ahead of U.K. theatrical release is not going to be a smart move.

As Paul Miller, president of Paramount Home Video's international arm, says, "I've met some pretty good salesmen in my time, but that is a sales conversation I don't want to have with a key retailer who has built the DVD business over the last year and who will be building it over the next three years." ■

manufacturing your multimedia

Data – music – pictures – movies – games safely stored on CD or DVD for excellent effect.

One of the largest and most successful service-oriented companies in Europe, Warner Music Manufacturing Europe produces up to 150.000 DVDs and some 640.000 CDs a day.

From production to logistics to packaging – you may rely on us for superior quality, a highly flexible team and an all-encompassing full-service concept.

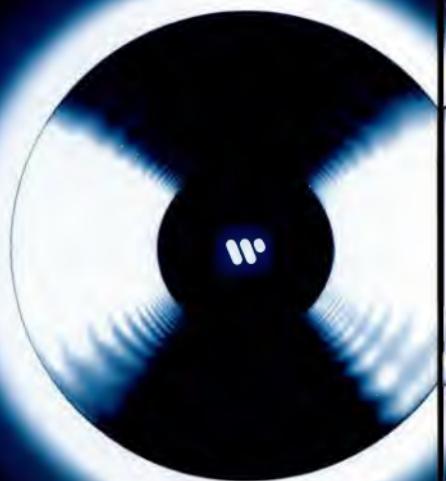
Come and visit us in the internet at www.wmme.de

your service company



WARNER MUSIC
MANUFACTURING
EUROPE

Max-Planck-Straße 1-9 • D-52477 Alsdorf • Germany
Tel. +49.2404.58-444 • Fax +49.2404.58-203
e-mail: WMME@warnermusic.com





TITLE WAVE

Continued from page 132

BELL CANYON:

"Clean Kill."

BUENA VISTA:

Disney's "Alice in Wonderland,"

"Robin Hood" and "Mary Poppins," and Miramax's "Mansfield Park," "Diamonds" and "Down to You."

COLUMBIA TRISTAR:

"Till The Ripper," "What Planet Are You From?" "Jackie Chan's Gorgeous," "Drowning Mona," "Steel Magnolias" and "Secret Of Roan Inish."

FOX:

"The Beach."

IMAGE:

"A Room With A View," "Sports Illustrated 1995-2000," "Quiet

Days in Hollywood," "Awful Dr. Orlof," "Fellini's "Il Bidone" and "The Fantasy World Of George Pal."

MGM:

"Henry V," "Princess Bride," "Best Years Of Our Lives" and the Woody Allen Collection of eight DVDs, including "Annie Hall," "Bananas," "Love And Death" and "Manhattan."

NEW LINE:

"Magnolia," "Boogie Nights" and "Boiler Room."

NOTES ALIVE:

"Dr. Seuss' Many Colored Days."

PARAMOUNT:

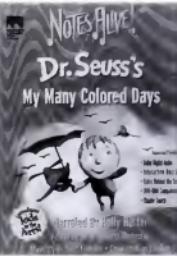
"Angela's Ashes," "Where's Marlowe," "Searching For Bobby Fischer" and "Star Trek II: The Wrath Of Khan."



PBS:

"The Democrats: FDR, The Kennedys, LBJ," and "The Republicans: Reagan, Nixon, Ike."

From the top: "Drowning Mona," "Princess Bride," "Fargo"



Our Commitment to Quality Disc Manufacturing
Reflects On Everything We Do.

Sony Disc Manufacturing

DVD / CD-RW / CD / Hybrid Media Discs

Disc Production / Optical Assembly / Plastic Lenses
Tool Production & Packaging / Distribution & Fulfillment
Comprehensive Quality Assurance / Inventory Management

Sony Disc Manufacturing 800 358 7316 <http://sdm.sony.com>

© 2000 Sony Disc Manufacturing. All rights reserved. Sony is a registered trademark of Sony Corporation.

SONY:
"Total Request Live."
UNIVERSAL:
"The Hurricane," "Isn't She Great," "Patriots With The Devil" and "Beer Heaven's Third."

WARNER:
"Diabolique," "Space Jam," "Trial By Jury," "Bronco Billy" and "The Whole Nine Yards."

WINSTAR:
"Best Of Fleischer Studios" and "Andrew Weil: Eating Right."

AUGUST

ABC:
"World War II In Color," "Poirot" and "Monty Python Set 7."
ANCHOR BAY:
Werner Herzog Collection, including "Woyzeck" and "Aguire: The Wrath Of God," "Repo Man THX-1138," "Santa Claus," "Mephisto" and "Halloween 5 THX."

ARTISAN:
"Jason And The Argonauts," "Ghost Dog" and "Killing Zoo."
BELL CANYON:
"Someone Is Watching."
BUENA VISTA:

Disney's "Hercules" and "Rescuers Down Under" and Miramax's "Holy Smoke" and "Jerry And Tom."

Continued on page 146

Zomax Optical
Trojan Speciality Packaging
ies Limited • Denon Corporation (USA)
Plextor Corp. • Europadisk, Ltd. • Disque Makers
P+O Compact Disc (Germany) • Hitachi Maxell, Ltd.
Sanyo Laser Productions, Inc. • Fuji Photo Film Co., Ltd.
American Media International, Ltd. • Japan Optical Disc Corp.
Zomax Optical Media • Sony Corporation • BMG Sonopress • KDG
Nikon Corporation • Mitsubishi Electric Corp. • Kyocera Corporation
Shinano Kenshi Co., Ltd. • Q Media • Matsushi Co., Ltd. • Disque Americ
Nippon Columbia Co., Ltd.
Optical Disc Corporation
Toyo Recording Co., Ltd.
Teichiku Records Co., Ltd.
Mitsubishi Chemical Corp.
ration • Start Lab, Inc.
Fujitsuts Limited • Techni
ed • JVC Victor Company
Rainbo Records • SNA
tor • Pioneer Video Corp.
edia • Dering Corpora
tion • Eva-Tone, Inc. • U.S.
Sanyo Mavic-Media Co., Ltd.
Tosoh Corporation • Matsushita Electric Industrial Co., Ltd. • Techno CD
Distribution North America • Advanced Duplication Services • Ame
ia • Allied Digital Technologies Corporation • Pacific Mirror Image
Technicolor Optical Media Services • Plastics Industries Limited
Digital Audio Technologies Australia • Americ Disc USA
ited • Trojan Lithograph Corporation • Cinram Ltd.
Memory-Tech Corporation • Logic General
tion • Nimbus CD International, Inc.
Sony DADC • Kyocera Co

Only licensed manufacturers of optical discs fit into our profile.

DiscoVision Associates owns a patent portfolio relating to optical disc technology and has licensed this technology to manufacturers and distributors of optical discs throughout the world. So, if you are an unlicensed manufacturer, distributor or importer of optical discs or if you are buying discs from one, you could be infringing DVA's patents and owe DVA royalties for the unlicensed discs. For more information and a complete list of licensees, please write to DiscoVision Associates, 2355 Main Street, Ste. 200, Irvine, CA 92614 or fax: (949) 660-1801.

www.discovision.com





CD

DVD-5

DVD-10

DVD-9

DVD

**Full Service
CD, DVD 9, 10 & 5
Pre-Mastering &
Manufacturing**



We Do It All.

Call: 800-309-DISC

Motion Picture Film Laboratory - Digital Video Post - Foreign Language Services - Authoring - MPEG & AC3 Encoding
Graphic Design - DVD/CD Manufacturing

1000 N. Highland Ave. Hollywood, CA 90038 PH: 323-860-1300 FAX: 323-466-7128 info@crestnational.com www.crestnational.com

TITLE WAVE
Continued from page 144

COLUMBIA TRISTAR:
"Dragon Tales," "Whatever It Takes" and "Bear In The Big Blue House."

Fox:

"The Sound Of Music" and all five "Planet Of The Apes."

IMAGE:

"A Little Night Music," "Dinosaurus," "I Claudius" and American Film Institute series of documentaries and specials.

MGM:

"Misery," "Phantasm IV," "Swamp Thing," "Fargo," "Pumpkin-head," "Kaliifornia," "Platoff Special Edition" and "Six Degrees Of Separation."

NEW LINE:

"Seven," "Mother Night," "New Nightmare" and "Nightmare On Elm Street" 2-8.

PARAMOUNT:

"The Wonder Boys," "Nashville," "Shane," "Tucker," "Naked Gun" 1-3, "Up In Smoke" and "Star Trek Original Series" Vols. 13-14.

UNIVERSAL:

"Evil Dead II," "Dragonheart II," "Beyond The Mat," "Abbot & Costello Meet Frankenstein," "Creature From The Black Lagoon," "Phantom Of The Opera," "The Invisible Man" and "Classic Monsters 8-Pack."

WARNER:

"Stephen Hawking's Universe," "Life Beyond Earth," "Arsenic And Old Lace" and "North By Northwest."

WINSTAR:

The Directors series, including Steven Spielberg, Milos Forman and Barry Levinson.

SEPTEMBER

ANCHOR Bay:

"The Land Blacktop," "The Living Dead At Manchester Morgue," "Evil Dead THX," "Hellraiser THX" and the NBC pilot for "Crime Story."

ARTISAN:

"Slow Burn" and "Twin Peaks," Episodes 1-7.

GOLDEN BOOKS:

"Underdog."

IMAGE:

"Dan & Edna's Neighborhood Watch Vol. 2" and "Bay Of Blood" and "Kill Baby Kill."

MONARCH:

"Wildflowers."

NEW LINE:

"Seven," "Twin Peaks," "Final Destination" and "The Cup."

QUICKBAND NETWORKS:

"Circuit" music journal, No. 7.

UNIVERSAL:

"The Stooges," "Big Kahuna," "Talk Radio," "Born On The 4th Of July" and "The Flintstones In Viva Rock Vegas."

WARNER:

"Butterfield 8," "42nd Street," "Pat And Mike," "The Unsinkable Molly Brown," "Ready To Rumble" and "Romeo Must Die."

WINSTAR:

"Z," "Ice Of Summer" and "Unknown Peter Sellers." ■



FORMAT FORECAST

Continued from page 136

people who get into the market. DVD is such a technological advance over CD, so you can't just buy a line, pop it in and start selling. It's going to be a little more difficult to get things up and running."

Bob Spiller, president of Sonopress, agrees. "Companies are still learning how to manufacture DVD



Technicolor's Headnick



Sonopress' Spiller

correctly," he explains, "so I think there will still be some resilience in the market for at least a few more years. It's very simple for someone to put up the DVD flag and say, 'Come to me, I do DVD.' But the reality is that it's not as simple as people are portraying."

"We met the demand of holiday season 1999 with 100% of the available capacity, ours and everybody else's," says Sony's Bartlett. "We think we know what that market is going to do this season, but we can never really know until we get the numbers. It's a very small world, and, although Sony has great expectations for PlayStation, Sony's Bob Hurley, VP of sales and marketing, cautions, 'Not all PlayStation games will be DVD. In fact, probably the minority will be DVD at first.'

Bartlett says he doesn't expect the ups and downs of capacity to follow the ups and downs of sales in its first year. "With CD, I don't think the rights holders were as aware of the capacity situation," he says. "But, with DVD, I think they are paying attention and are saying, 'If you have all of this capacity, we're going to put out all of this product.' Supply and demand may balance out." ■



WHITNEY HOUSTON: THE GREATEST HITS

DVD 07822-15745-9 • \$24.98

STREET DATE: 5/16/00

DVD SPECIAL FEATURES:

- Interactive Commentary
- Rare Behind-The-Scenes Footage
- Previously Unreleased Live Performances

VHS 07822-15745-3 • \$19.98

STREET DATE: 5/16/00



"WEIRD AL": YANKOVIC LIVE!

DVD 61422-32121-9 • \$24.98

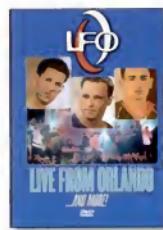
STREET DATE: 5/16/00

DVD SPECIAL FEATURES:

- 5.1 Dolby Digital Surround
- Exclusive Music Videos
- Previously Unreleased Live Performances
- Motion Graphic Menus
- Photo Galleries ... and much more!

VHS 61422-32121-3 • \$19.98

STREET DATE: AVAILABLE NOW



LFO: LIVE FROM ORLANDO...and More!

DVD 07822-15747-9 • \$24.98

STREET DATE: 6/6/00

DVD SPECIAL FEATURES:

- Live concert footage from Orlando
- 3 Videos
- 8-roll Interview footage

VHS 07822-15747-3 • \$19.98

STREET DATE: 6/6/00

SEE IT! HEAR IT!

New DVD Video Releases From BMG.



EURYTHMICS: PEACETOUR

DVD 07822-15749-9 • \$24.98

STREET DATE: 6/20/00

DVD SPECIAL FEATURES:

- Virtual Tourbook featuring photos and bios

VHS 07822-15749-3 • \$19.98

STREET DATE: 6/20/00



YES: HOUSE OF YES

DVD A3985-78084-9 • \$24.98

STREET DATE: 6/20/00

DVD SPECIAL FEATURES:

- Dolby Digital 5.1 audio and 2 channel stereo audio options
- "Virtual Tourbook" featuring photos and bios
- Exclusive Bonus S.1 music track of the single "Homeword" from Yes' latest album, "The Ladder"
- Video press kit about the making of "The Ladder"
- Special-edition HTML version of the *YesWorld* website

VHS: A3985-78084-3 • \$19.98

STREET DATE: 6/20/00



Watch for New
DVDs from
BRITNEY SPEARS
and **'NSYNC**,
coming fall 2000!





LIKE YOUNG
Continued from page 134

WE'RE FULL OF IT...



DIGITAL VIDEO TECHNOLOGY 3000 INC.

EXCELLENT SERVICE

SUPERIOR QUALITY

STATE OF THE ART EQUIPMENT

EXPERT TECHNICIANS

COMPETITIVE PRICING

SATISFIED CUSTOMERS

COME SEE YOUR FUTURE WITH DVT 3000



MASTERING • AUTHORING • REPLICATING • FULFILLMENT

605 South Douglas Street, El Segundo, CA 90245 • Tel: 310 727 0753 • Fax: 310 727 0764



Bilingual track: "CinderElmo"

RACKSTAGE WITH ELMO

Sony Wonder's recently released "CinderElmo" features "a dual track with Spanish and English subtitles," says Pierce, "as well as a backstage segment in which [Muppet superstar] Elmo takes you around the set to meet the cast. There's also an interactive quiz game, with samples of the audio soundtrack." He notes that the bilingual track and subtitles are cross-promoted via insert cards. While Sony Wonder has not yet instituted on-pack bonus items, this sort of thing is almost standard issue with children's VHS releases.

As Pierce notes, "The value-added element of DVD is the programming itself." He says Sony Wonder will "absolutely include on-pack items" at a later point.

RETAIL WARMING SLOWLY

According to Lyric's Merrell, retail has been slow to warm up to kids' DVD's. "It's taken awhile for retail to embrace it," he says. "It's rare to find kids' DVD sections in stores." The same is true of online retailers, Merrell says. "We have to be hands-on with them, to make sure they understand what the product is all about. If we don't, they'll just run the video synopsis on their site. People are so used to thinking



"It's a kids' product, therefore it's just a straight pickup from the movie," Merrell mentions having seen the description of another manufacturer's DVD that was identical to that of its VHS counterpart, with no mention of bonus features. "If I were a consumer, and that's all the information I was given," he asks, "why would I spend the extra money on the DVD?"

Patience is needed, says Merrell, on the part of studios, "for the retailers to bring in the titles, put up the sections and build children's DVD business." One way Lyrick has worked to increase its sales is by partnering with DVD hardware manufacturers like Dell. "We need to get DVD players in the hands of people, so they can experience it," he says. "We gave away a DVD player every day for 60 days on our Web site and a DVD-ROM laptop every week, through November and December. Panasonic provided the players, and Dell the laptops. We got over 350,000 entries, and half of them were from parents with preschoolers. That's 175,000 names of people who would potentially want our DVDs."

SAMPLING-PROGRAM PARTICIPATION

Lyrick will partner with Panasonic again, as well as with baby-to-toddler retailer Toys 'R Us, in a promotion called "Win The Ultimate Playroom." "Ultimately," says Merrell, "we'd like to get our product in a DVD-sampling program, in which customers who buy a new DVD player will receive five free DVDs. Up till now, they haven't used children's titles in these programs." In fact, he says, the selection has typically been aimed at the tastes of the early-adopter consumers. "But we want our titles in there; moms and kids need something to watch in that mix, too."

Disney's Chapek promises "big plans for the fourth quarter of this year," including the non-theatrical sequel to "The Little Mermaid," called "The Little Mermaid II: Return to the Sea." The studio will release the second "Rainbow Fish" DVD, part of its Duos Of Wonder series of filmed children's literature, plus its first DVD spin off the popular PBS animated series—"Arthur." "Arthur's Perfect Christmas," the TV series' first holiday special, will also air on PBS primetime around the release date. Lyrick will continue to release Barney titles on DVD, and Merrell says that, by 2001, the studio will begin releasing back catalog on DVD as well.

All three executives see kids' DVD continuing to gather steam. "The critical issue was mass-market acceptance of the format," says Sony Wonder's Karp. "Now it's here, and it's here with lasers, even CD. Even to the non-audio/videoophile, the quality is immediately apparent. Sometimes, you question the efficacy of a mass-market rollout, but not with this." ■

Technicolor provides
all the capacity
you'll need.



Effortlessly.



TECHNICOLOR
VIDEO • CD • DVD • SERVICES

Not every company can handle the over-size orders. Technicolor can, no sweat.
As the global leader in video duplication and optical media replication, we offer the high-volume capacity required to fulfill large orders. Quickly and effectively. In fact, our facilities in North America and Europe can turn out in excess of 150 million DVDs, 500 million CDs and 800 million videos per year. You could even say we sort your lights and docks for you, since we provide complete turnkey capabilities. Need compression & authoring, graphic design, packaging, fulfillment, distribution and returns processing? Technicolor will take the entire project off your hands. Plus our ISO 9002 Certification means you are always assured of top-quality results. So call Technicolor when it's time for your next big order. We'll take a load off your mind.

Want to know more?

Call Toll Free: 1-800-732-4555 or Visit www.technicolor.com

OVER \$80,000,000 BOX OFFICE* ONE OF THE TOP 10 FILMS OF 1999

* TV • The New York Times • NBC-TV • USA Today • Entertainment Weekly • Time Magazine • Newsday • Entertainment Weekly • The New York Observer • National Board of Review

WILL BE THIS SPRING'S MOST PROFITABLE RENTAL!

"A MESMERIZING MASTERPIECE
OF THE UNEXPECTED!"

CBS-TV, DAVID SHEEHAN

"A VOLUPTUOUS VISUAL FEAST...
A NAIL-BITING CLIMAX."

NEWSDAY, LIZ SMITH

TALENTED STAR POWER

- From Anthony Minghella The Screenwriter and Academy Award®-Winning Director of *THE ENGLISH PATIENT*
- Academy Award®-Winner Matt Damon
- Academy Award®-Winner Gwyneth Paltrow
- Academy Award®-Nominee Jude Law
- Academy Award®-Nominee Cate Blanchett



PARAMOUNT PICTURES AND MIRAMAX FILMS PRESENT A MIRAGE ENTERPRISES/THINICK FILMS PRODUCTION
IN ANTHONY MINGHELLA FROM MATT DAMON GWYNETH PALTRWO JUDE LAW "THE TALENTED MR. RIPLEY"
CATE BLANCHETT PHILIP SEYMOUR HOFFMAN JACK DERNOWSKI JAMES REBORN SERGIO RUBIN PHILIP BAKER HALL CO-PREPRODUCED BY ALESSANDRO VON NORMAN PAUL ZAENTZ
MUSIC BY GABRIEL YARED COSTUMES DESIGNED BY ANN ROTH GARY JONES PRODUCTION DESIGNER ROY WALKER EDITED BY WALTER MURCH, A.C.E. DIRECTOR OF PHOTOGRAPHY JOHN SEAL, A.C.S., A.S.C. EXECUTIVE PRODUCER SYDNEY POLLACK
BASED ON THE NOVEL BY PATRICK HIGGS SMITH SCREENPLAY BY ANTHONY MINGHELLA PRODUCED BY WILLIAM HORBERG TONI STEENBERG DIRECTED BY ANTHONY MINGHELLA

MIRAMAX
READ THE
MIRAMAX BOOK

READ THE SCREENPLAY
FROM MIRAMAX BOOKS

INDEPENDENT FILM HOME ENTERTAINMENT
ACADEMY AWARDS® NOMINEE

RCA

www.paramount.com/homevideo

Street Date: JUNE 27

Matt Damon stars as a calculating young man whose scheme to insinuate himself into the wealthy lifestyle of a playboy (Jude Law) and his girlfriend (Gwyneth Paltrow) leads to deception and murder.

*Based on projected gross. Dates, availability, art, advertising, promotions, pay-per-view window, DVD special features and trailer information subject to change without notice. Pay-per-view window is the period between home video release and residential pay-per-view availability. Miramax is a registered trademark of Miramax Corporation. Academy Award®

is the registered trademark and service mark of the Academy Of Motion Pictures Arts and Sciences.™, ® & Copyright ©2000 by Paramount Pictures. All Rights Reserved. Copyrigthed by MiraMax

Home Video

MERCHANTS & MARKETING



Deluxe Entertainment Services managing director Ric Hirsch, far left, and International Recording Media Assn. (IRMA) VP Philip Clement, far right, congratulate Universal Music Group Manufacturing and Logistics divisional president Hennig Jorgensen, center left, and Cinram U.S. Holdings president/CEO Dave Rubenstein, center right, on receiving IRMA's first certificates of compliance. The certificates are awarded to replicator plants that successfully complete and implement IRMA's anti-piracy compliance program. The two executives received the certificates at the Electronic Entertainment Expo, held May 10-13 in Los Angeles.

IRMA Issues 1st Plant Certifications Universal, Cinram Honored In Anti-Piracy Training Program

BY EILEEN FITZPATRICK

LOS ANGELES—After two years in development, the International Recording Media Assn. (IRMA) has begun issuing compliance certificates for its anti-piracy program for CD and DVD replicators.

The certificates are awarded to replicators whose plants meet the requirements of the components of the program. Universal Music Group Manufacturer's Grover, N.C., plant and Cinram U.S. Holdings' Huntsville, Ala., plant received the first two certificates at the recently completed

Electronic Entertainment Expo, May 10-13 in Los Angeles.

IRMA VP and executive committee member Philip Clement says nine additional plants in North America and Europe have applied for certificates.

Replicators that have applied are America Disc, which is seeking to certify its Quebec, Miami, and Salida, Calif., plants; Cinram, for its Anaheim, Calif., plant; Disc Makers' Pennsauken, N.J., plant; and Discronics' France, Italy, U.K., and Piano, Texas, plants; 4M, a Swiss replicator, is also in the process of becoming certified.

According to IRMA spokeswoman Emily Bradley, the anti-piracy program was developed to ensure that replicators are receiving the actual master copies delivered by the copyright holder.

"It's a set of standards to make sure the masters aren't pirated," says Bradley. "A lot of plants used to just assume the master was legitimate, and with the Internet, piracy has become more of an issue because you can get content from anywhere off the Net."

In order to comply with the IRMA standards, each plant must send two representatives to take IRMA's anti-piracy course and another two to its internal auditing training course; all

four then implement what they have learned into plant standard operating procedures. Once that is completed, a team from IRMA comes to inspect the plant. If the requirements are met, the plant becomes certified.

Each plant operated by the company will receive separate certifications.

Some of the business standards established by IRMA require the plants to inspect and verify all the documentation that arrives with the master, to review artwork for copyright information, and to regularly check that the policies are being enforced.

No equipment upgrades are required to receive certification.

"Our goal is to make the program like 'IRMA seal of approval,'" says Bradley.

Nearly 30 entertainment companies contributed to the development of the program, which has been endorsed by six trade organizations, including the Recording Industry Assn. of America, the Interactive Digital Software Assn., the International Federation of the Photographic Industry, and the Motion Picture Assn. of America.

The certifications are good for six months, and renewals are approved by IRMA.

Hollywood Video In Awareness Drive; VSDA Decries Senate's Ratings Bill

HOLLYWOOD EXPOSURE: Even with 1,700 stores nationwide, Hollywood Video isn't a household name. But starting this month, the Wilsonville, Ore.-based chain will spend millions on a new advertising campaign to increase awareness.

"As a brand we're not that well-known," says Hollywood Video VP of marketing and advertising Lon Weingart, "and we're not in the awareness levels that we want."

Since May 15, the chain has been airing five different television spots communicating the message that Hollywood has the movie that fits your mood. The spots were directed by Academy Award-winning cinematographer Conrad Hall, who has picked up Oscars for 1999's "American Beauty" and the 1969 classic "Butch Cassidy And The Sundance Kid."

The ads are scheduled to run on cable networks and in major markets on a spot basis for the remainder of the year. A radio campaign is also scheduled.

In addition, the retailer will staff each store on Friday and Saturday nights with a "movie director" who will be available to select a video tape or offer an 88-page guide that highlights hundreds of titles in categories such as "Cleopat" for thrillers and "Teen Terrifiers" for films like "Scream" and "The Blair Witch Project."

Consumers can also go to [hollywoodvideo.com](http://www.hollywoodvideo.com) to browse titles with the "Online Movie Mood Guide" or receive a movie recommendation list.

"A large percentage of customers who come into a video store don't know what they want," says Weingart, "but they know they're in the mood for a good laugh, a good cry, or whatever, so we're helping to facilitate their choice."

New releases will be highlighted in the strategy, beginning with "American Beauty," which arrived in stores on May 9. Hollywood will recommend it for those in the mood for a dark comedy.

In spite of the current high-tech climate that many will see as the end of the video retail era, Weingart says consumers still find value in the art of entertainment. "There have been some changes in the marketplace concerning streaming video and video-on-demand," he says, "but there is still a huge consumer base that hasn't embraced these new technologies. We see a chance for market share with this campaign."

In other Hollywood news, Weingart says the chain

will increase its DVD self-through offerings by as much as 150 titles. The chain currently carries about 250 titles for sale. Stores carry between 500 and 1,000 DVD titles for rental.

RATINGS BILL DEBATED: The Video Software Dealers Assn. (VSDA) is actively opposing a new "universal" ratings bill introduced in the U.S. Senate last month at the urging of the White House.

If passed, S. 2497 would require that all videos and video games carry a label that assigns a level of violence and an age requirement to rent or purchase the product.

Introduced by ex-presidential candidate Sen. John McCain, R-Ariz., and Sen. Joseph Lieberman, D-Conn., the bill requires that the labels describe the nature and intensity of

violence in movies, games, recorded music, and other audio and visual entertainment, with the exception of television programs.

Retailers would be liable for prosecution if they sold or rented material to customers below the age requirement.

As VSDA president Bob Anderson points out, the bill is loaded with problems and is probably unconstitutional. Anderson has sent a letter to all senators outlining the trade organization's position on the bill.

"It is unquestionably unconstitutional and unnecessary," Anderson says, noting that content, violent or otherwise, is protected under the First Amendment. In addition, there is already the familiar, if not perfect, ratings system from the Motion Picture Assn. of America and the VSDA's "Pledge To Parents" program. The campaign asks parents to sign a form telling the retailer not to rent R, NC-17, or X-rated movies to their kids. On the game front, there's the ratings system developed by the Interactive Digital Software Assn. The music industry also has a sticker program alerting parents about explicit lyric content.

Throwing another ratings system into the mix would only confuse consumers and force retailers to card their customers trying to rent the latest *Pokémon* video game.

According to the VSDA, a similar proposal went down in flames in the House of Representatives last year. If our senators have any sense, this one will meet a timely death as well.

PICTURE THIS

by Eileen Fitzpatrick



Give them one thrill after another this summer with Playboy Home Video's hottest hits *Playboy's Girlfriends 2*, *Shagalicious*, *British Babes*, *Sex Court* and *Playmate of the Year 2000*. Your sales will sizzle!

PLAYBOY HOME VIDEO
www.playboy.com/entertainment
© 2000 Playboy Entertainment Group, Inc.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.									
THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE		Label Distributing Label, Catalog Number	
								Principal Performers	
1	2	4	5	6	7	No. 1			
1	2	4	5	6	7	STUART LITTLE	Columbia TriStar Home Video 05215	Genevieve Davis Mike Myers Tina Fey	1995 PG 24:46
2	1	5	6	7	8	STAR WARS EPISODE I: THE PHANTOM MENACE	FoxVideo 2000092	Ewan McGregor Natalie Portman Ewan McGregor	1995 PG 24:46
3	3	21	22	23	24	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999 R 19:38
4	4	8	9	10	11	THE POKEMON MOVIE	Warner Home Video 18020	Ike Ushio Veronica Taylor	1999 G 26:59
5	8	6	7	8	9	PLAYBOY'S SEX COURT	Playboy Home Videos Universal Music & Video Dist. PBV0859	Julie Strain	2000 NR 19:38
6	17	9	10	11	12	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1995 R 19:58
7	29	2	3	4	5	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999 PG 22:55
8	6	5	6	7	8	MARY KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000 NR 19:38
9	5	6	7	8	9	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Dorothy Hamill	2000 NR 19:38
10	23	28	29	30	31	BIG DADDY	Columbia TriStar Home Video 3892	Adam Sandler	1999 PG-13 21:16
11	14	3	4	5	6	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999 PG-13 19:38
12	9	5	6	7	8	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999 PG-13 19:38
13	19	25	26	27	28	SLIPKNOT: WELCOME TO OUR JUNGLE	Roadrunner Video 981	Slipknot	1999 NR 5:38
14	NEW	►	18	19	20	PLAYBOY VIDEO CENTERFOLD: PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Peterson	2000 NR 19:38
15	7	15	16	17	18	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1996 G 26:59
16	26	5	6	7	8	MONSTER RANCHER: LET THE GAMES BEGIN	A.O.V. Films 0010	Animated	2000 NR 14:46
17	11	20	21	22	23	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999 G 22:58
18	13	12	14	15	16	PLAYBOY MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000 NR 19:38
19	33	33	34	35	36	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1994 R 19:38
20	16	24	25	26	27	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999 NR 19:38
21	21	21	22	23	24	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999 NR 14:45
22	NEW	►	23	24	25	CINDY CRAWFORD: A NEW DIMENSION	GoodTimes Home Video 79908	Cindy Crawford	2000 NR 14:48
23	10	16	17	18	19	DEATH ROW UNCUT	Death Row Ventura Distribution 65200	2Pac Snoop Doggy Dogg	2000 NR 19:38
24	30	4	5	6	7	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999 PG-13 19:55
25	12	7	8	9	10	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000 NR 19:38
26	18	5	6	7	8	NEVER BEEN KISSED	FoxVideo 142930	Drew Barrymore Drew Barrymore	1995 PG-13 19:58
27	RE-ENTRY	101 DALMATIANS	28	29	30	WALT DISNEY HOME VIDEO	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1963 G 26:59
28	24	24	25	26	27	THE IRON GIANT	Warner Family Entertainment	Animated	1999 PG 22:55
29	22	27	28	29	30	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999 NR 19:38
30	28	6	7	8	9	THE OMEGA CODE	GoodTimes Home Video 05-79926	Michael York Carsten Van Den	2000 PG-13 22:55
31	NEW	►	32	33	34	LIFE IS BEAUTIFUL	Miramax Home Entertainment	Roberto Benigni	1996 PG-13 19:38
32	15	4	5	6	7	ANALYZE THIS	Warner Home Video 16986	Robert De Niro Billy Crystal	1999 R 19:38
33	NEW	►	34	35	36	BLINKY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Tae-Bo Retail Ventura Distribution TB2271	Billy Blanks	1999 NR 23:35
34	10	18	19	20	21	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video NJ4754	Mike Myers Heather Graham	1997 PG-13 12:48
35	18	3	4	5	6	PUSHING TIE	FoxVideo 124-8230	John Goodman Bobby Brinkman	1999 R 19:38
36	27	18	28	29	30	PLAYBOY'S WILDWESTGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV081-5	Various Artists	2000 NR 19:38
37	25	18	19	20	21	THEY'RE SOMETHING ABOUT MARY	FoxVideo 11112263	Ben Stiller Cameron Diaz	1998 R 21:18
38	18	10	11	12	13	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000 G 24:46
39	18	8	9	10	11	CINDERELMO	Sony Wonder 55294	Sesame Street Muppets	2000 NR 12:38
40	40	3	4	5	6	MICKEY BLUE EYES	Warner Home Video 92565	Hugh Grant James Caan	1999 PG-13 11:46

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	2	4	THREE KINGS (R)	Warner Home Video 7850	George Clooney, Morgan Freeman, John Goodman
2	3	5	THE BONE COLLECTOR (R)	Universal Studios Home Video 85238	Brad Pitt, Angelina Jolie
3	1	6	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1830	Bruce Willis, Maggie Gyllenhaal
4	8	4	THE INVISIBILITY (R)	Touchstone Home Video Buena Vista Home Entertainment 1839	Al Pacino
5	11	3	END OF DAYS (R)	Universal Studios Home Video 85240	Arnold Schwarzenegger
6	12	3	BOY'S DON'T CRY (R)	FoxVideo 20000310	Harry Belafonte Chaka Khan
7	5	11	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Anthony Michael Hall
8	4	5	STAR WARS EPISODE I: THE PHANTOM MENACE (PG)	FoxVideo 2000092	Leia Neeson Ewan McGregor
9	15	3	HOUSE ON HAUNTED HILL (R)	Warner Home Video 18018	Tom Atkins Sigourney Weaver
10	NEW	►	GALAXY QUEST (PG)	DreamWorks Home Entertainment	Brad Pitt Eric Stoltz
11	19	2	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
12	6	8	EYES WIDE SHUT (R)	Warner Home Video 17605	Tom Cruise Nicole Kidman
13	7	7	THE LIMEX (R)	Artisan Home Entertainment 60596	Terence Stamp John Cusack
14	NEW	►	BEING JOHN MALKOVICH (R)	USA Home Entertainment 440975	John Cusack Cameron Diaz
15	16	3	STUART LITTLE (PG)	Columbia TriStar Home Video 84826	Genia Davis Peter MacNicol
16	NEW	►	DOOGMA (PG)	Columbia TriStar Home Video 84826	Marko Glumac Uwe Althueser
17	12	5	THE MESSENGER: THE STORY OF JOHN OF GOD (R)	Columbia TriStar Home Video 84826	Maria Josefa
18	14	3	FOR LOVE OF THE GAME (PG-13)	Universal Studios Home Video 14156	Kevin Costner Brooks Atkinson
19	NEW	►	THE BACHELOR (PG-13)	Warner Home Video 18018	Chris O'Donnell Brooke Shields
20	10	10	TRIANDOS HEARTS (R)	Columbia TriStar Home Video 84826	Hannah Rose Kristen Scott Thomas
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/PPI Communications.					
◆ RIAA gold certification for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail. ■ RIAA gold certification for a minimum of 250,000 units or a dollar volume of \$4 million at retail for theatrically released programs, and of at least 500,000 units or \$2 million in sales at suggested retail for nontheatrical titles. □ RIAA platinum cert for sales of 500,000 units or \$4 million in sales at suggested retail for theatrically released programs, and of at least 1,000,000 units or \$8 million in sales at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2					

Disney's 'Little Mermaid' Returns To The Sea In Sequel

BY THE SEA: The highly anticipated direct-to-video sequel to Walt Disney's 1989 animated blockbuster "The Little Mermaid" will swim into stores Sept. 5.

Walt Disney Home Video's "The Little Mermaid II: Return To The Sea," priced at \$25.99 for VHS and \$29.99 for DVD, features original voice talents Jodi Benson as Ariel, Samuel E. Wright as Sebastian the crab, Buddy Hackett as Scuttle the sea gull, and Pat Carroll as the shrimpy Morgana, the Queen of the Undersea Sea Witch.

Other voice actors include Tara Charendoff as Ariel's daughter, Melody; Max Casella and Stephen Furst as Melody's pals Tipp the penguin and

Dash the walrus; and Clancy Brown as Morgana's shark sidekick, Underdog. Original music is by Michael and Patty Silverster.

In the sequel, Ariel the mermaid and human Prince Eric are married, landlocked, and the proud parents of Melody. But when Melody becomes curious about her mermaid roots, she ventures into the sea and unwittingly stumbles into Morgana's plot to destroy Ariel's dad, King Triton. Upon learning the plan, Ariel is compelled to return to the ocean to save the world to see Melody and Triton.

DVD supplemental material includes a Little Mermaid trivia game, which tallies and ranks a user's score after each game; a storybook featuring music, graphics, and animated page turns; a game called "Will Am I"; that teaches kids how to identify sea creatures; a sing-along; and a vintage Disney cartoon called "Merbabies."

Marketing plans are still being finalized, according to the supplier.

Other family titles on tap from Disney include "The Kurt Russell Collection," which includes the actor's early Disney films from 1968-1975. The collection arrives Tuesday (23).

Priced at \$14.99 each, titles include "The Horse In The Gray Flannel Suit," "The Computer Wore Tennis Shoes," "The Barefoot Executive," and "The Strongest Man In The World." When the chat thing came up, we sort of expected them to laugh and chuckle and turn it down, but in all actuality they wanted to do it. It definitely helps them get in touch with the fans a little more," Bierman says, adding that "getting the band all in one place is quite an achievement."

On May 15, the eve of the new album's release, band members Eddie Vedder, Stone Gossard, and Mike McCready joined Lycos on Lycos for more than an hour, taking questions from "Binaural," their touring world tour and their individual impressions of the Internet medium. McCready confessed he had never used the Internet before the chat. Gossard said he mainly used it to write E-mail, and Vedder remarked, "I respect the Internet. I prefer the typewriter."

McDermott says he was thrilled with the promotion, especially the lengths to which Lycos went to foster a fan-friendly environment. Through the Pearl Jam page it created (pearljam-lycos.com), Lycos is offering a host of Pearl Jam-related contests and giveaways, with prizes including tickets to see the band live outside of Philadelphia Sept. 1, a copy of its photo book "Place On Date," and copies of "Binaural."

The band's promotional move for all parts of Epic and Lycos brought a traditional retail partner into the loop. "We produced a special banner ad with the 'Binaural' artwork and had it sent to all the Tower Records stores nationally," McDermott says. "In exchange, they gave us all sorts of extra visibility on the catalog titles for an extended period of time."

On Lycos, the chat was cross-promoted with banner ads that allowed visitors to buy "Binaural" directly from the Tower Records Web site. Now that "Binaural" is in stores, the Internet marketing plan moves into a second phase. Recently a 90-second animated film was posted to the Sony site, offering what McDermott says is the closest thing to a video Pearl Jam will likely release in support of the album.

"The film has images from the album packaging, and the music bed is 'Nothing As It Seems.' The themes play off the artwork, with the space imagery and evolution and some other concepts

that have been taken from the album packaging, and the music bed is 'Nothing As It Seems.' The themes play off the artwork, with the space imagery and evolution and some other concepts



by Moira McCormick

Halloween titles, they can receive a free title by mail. The free titles include "The Halloween Tree," "The Witches," "Scooby-Doo's Greatest Mysteries," and "The Flintstones: A Haunted House Is Not A Home."

A free "Scooby-Doo And The Alien Invaders" trick-or-treat bag will be included on-pack on most of the titles in the Halloween promotion (excluding "Gremlins," "The Goonies," "Beetlejuice," and "Addams Family Reunion"). "Alien Invaders" is the upcoming feature-length direct-video-and-DVD release scheduled for an Oct. 3 debut.

KIDBITS: The latest release in the

hilarious, hot-selling VeggieTales line is "The End Of Silliness?" More Really Silly Songs," which streets Tuesday (23) from Big Ideas Productions.

The title is a greatest-hits compilation from the screamingly funny segment "Silly Songs With Larry" and features "Hi Cheesburger," "The Yodeling Veterinarian Of The Alps," and audience favorite "The Song Of The Celb." ... Also on Tuesday (23) Black Diamond Entertainment's "Bad Beez" launches a new series called "Bad Beez." The first release is "Bad Beez And The Pirate Ants," in which a pack of anthropomorphic arthropods teach kids life lessons. It is priced at \$9.95.

SITES + SOUNDS

(Continued from page 126)

cyber chat

"When the chat thing came up, we sort of expected them to laugh and chuckle and turn it down, but in all actuality they wanted to do it. It definitely helps them get in touch with the fans a little more," Bierman says, adding that "getting the band all in one place is quite an achievement."

When the animation is complete, users can click directly into the Ten Club site, which features a typewritten letter from Vedder on its front screen. It's in this letter that Vedder hints at future Pearl Jam Internet ventures, including posting MP3 files of rare songs, live tracks, or even complete concerts.

Although Bierman says a cybercast from the band's forthcoming tour is in the works, he adds that it's quite ready to go. Starting a torrent of music to its online community, despite a recent report in ICE magazine that Pearl Jam is planning to sell soundboard-quality CDs of each show from the tour and possibly distribute them online.

"All of those things seem like great ideas," Bierman says. "But we realized that downloading entire shows would become more of a hassle than it's worth. We don't want to be a broadband world. We don't want to be exclusionary. We're also unsure of how we feel about putting all that content out there unabated. We're not opposed to it, but we want to make sure we know what we're doing before we've put all that content out there."

"Certainly, distributing music over the Internet is a pretty interesting idea, and we think that it might be a great way to get music to 'Shiloh,' 'Slab,' or 'Shahol,'" Bierman says. Other distribution elements include television advertising on ABC, NBC, Fox, and Kids' WB as well as cable networks Nickelodeon, Lifetime, and Cartoon Network. Print advertising will be seen in People, Entertainment Weekly, Disney Adventures, Nickelodeon magazine, and DC Comics titles.

Warner is also marketing its fall Halloween lineup. Available Aug. 22, it includes four new titles along with re-releases such as "Gremlins," "The Goonies," and "Beetlejuice."

The new titles are "Scooby-Doo's Creepiest Capers," "Scarecrow," "Casper Saves Halloween," and "Bugs Bunny's Halloween Hijinks." Each is priced at \$14.95 and \$9.95 MAP.

To encourage retailers to set aside in-store Halloween video sections, Warner is offering a custom haunted-house merchandising and Halloween-themed booth. Plus, every Halloween video will include a "buy three, get one free" mail-in offer, valid from Aug. 22 through Dec. 15.

When consumers buy any three

Billboard_®

MAY 27, 2000

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	2 WKS AGO	WEEK ON CHART	TITLE	Label, Distributing Label, Catalog Number	No. Weeks On Chart	Per-Unit Retail Price
1	1	3	MARY-KATE & ASHLEY: SWITCHING GOALS	Quarstar Video/Buena Vista Home Entertainment 36875	2000	19.95
2	3	7	Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.95	
3	2	17	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dubstar Video/Warner Home Video 36878	1999	19.95
4	5	14	MONSTER RANCHER, LET THE GAMES BEGIN	A.D.V. Films 0010	2000	14.95
5	14	8	THE ARISTOCATS	Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.95
6	7	4	POKEMON, THE FIRST MOVIE	Warner Home Video 18020	1999	26.95
7	9	6	ELMO'S WORLD	Sony Wonder 51720	2000	9.95
8	4	6	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.95
9	RE-ENT	10	THE FOX AND THE HOUND	Warner Home Video/Buena Vista Home Entertainment 2141	1981	22.95
10	6	5	BARNEY: MORE BARNEY SONGS	Barney Home Video/The Lyons Group 1234	1999	14.95
11	NEW	►	SALUDOS AMIGOS	Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.95
12	6	10	THE ADVENTURES OF ELMO IN GROUCHOLAND	Columbia TriStar Home Video 04528	1999	21.95
13	13	15	SCOOBY DOO'S GREATEST MYSTERIES	Cartoon Network/Entertainment/Warner Home Video H3667	1999	14.95
14	20	3	PINOCCHIO ◊	Walt Disney Home Video/Buena Vista Home Entertainment 191	2000	12.95
15	12	296	ARMY WEEZER	Army Weezer 56294	2000	14.95
16	NEW	►	BARNEY'S RHYME TIME RHYTHM	Barney Home Video/The Lyons Group 2827	2000	14.95
17	10	5	BLUES CLUES: MAGENTA COMES OVER	Paramount Home Video 05645	2000	9.95
18	17	5	THE IRON GIANT	Warner Family Entertainment/Warner Home Video 17644	1999	27.95
19	21	13	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84779	1998	26.95
20	11	23	MULAN	Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.95
21	19	10	POKEMON: WAKE UP SNORLAX	Warner Home Video 36879	2000	14.95
22	22	12	MARY-KATE & ASHLEY: BILLBOARD DAD	Dubstar Video/Warner Home Video 36519	1999	19.95
23	16	56	POKEMON: JIGGLYPUFF POP	Warner Home Video 2016	2000	14.95
24	15	23	POKEMON: I CHOOSE YOU, PICHACHU	Warner Home Video 00010	1998	14.95

* Retail gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrical releases and \$25,000 units or \$1 million at suggested retail for nontheatrical titles. □ CRM platinum certification for a minimum of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

RATES & INFORMATION

- SERVICE & RESOURCES:
\$160 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED:
\$160 per inch/per week
- BOX REPLY SERVICE: \$30
- REAL ESTATE: \$800/c.i.w.e.

All Major Credit Cards Accepted

Classified ads are commissionable when an agency represents an outside client.

Billboard CLASSIFIED

Get more reach. More impact. More RESULTS.

Reach 150,000 key music business decision makers around the world by telling them about your product and service in the industry's leading news magazine.

NOW
AVAILABLE
ONLINE!

CALL BILLBOARD CLASSIFIED TODAY!

David McLean 1-800-390-1489 • dmclean@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

7 TO 9 MILLION PAGE HITS A MONTH !

www.billboard.com

DUPLICATION/REPLICATION

ONE-STOP MANUFACTURING

- CD Replication
- Vinyl Records (colors available!)
- Cassettes
- Graphics Design
- Super-Hot Mastering Studio

NEW - On-Demand Color Printing

We make everything in-house.

Best Price, Best Service, & Best Quality ... period.

EUROPADISK LTD.

(800) 455-8555

<http://www.europadisk.com>



COMPACT DISCS - \$.65 EACH

IT'S A BETTER DEAL! "ADD IT UP!"

National Tape & Disc
1110 4th Ave. North • Nashville, TN 37209
1-800-874-4174
Digital Mastering Services • Digital Audio
Replication • Computer Graphics

SAME DAY SERVICE!
(no short run CD & Cassette orders)

L,000 CDs 65.00
L,000 Jewel/Wrap 25.00
L,000 2-Pg Book/Tray 24.00
\$1,40.00
from your CD-Ready Master & Print-Ready Film

**1000
COMPACT DISCS
.98 EACH**

**1000
CASSETTES
• DIGITAL BIN •
.64 EACH
C-45 MAX**

ASSEMBLED AND SHRINKWRAPPED. YOU SUPPLY PRINT, LABEL, FILM, MASTER.

ALSHIRE (800) 423-2936 • FAX (818) 569-3718 • sales@alshire.com

► COMPACT DISCS \$.55 EACH (BULK)

**1,000 CDs
\$1090.00**

1,000 AUDIO CASSETTES (DIGITAL BIN) \$.55
CDR-REPLICATION (1-OFF) \$2.75

BLANK CDs

8x PROFESSIONAL
4x CONSUMER

\$1.75
\$.75

► OTHER SERVICES INCLUDE

GLASS MASTERING AUDIO/CD-ROM/DVD
DVD AUTHORITY/DVD REPLICATION

► CALL TODAY!

PHONE: 1.800.461.0182 • FAX: 1.800.548.3335 • email: www.k9999.com

Looking for the perfect job?
BILLBOARD CLASSIFIED

DUPLICATION/REPLICATION

OVER 5500 OF EXISTS WITH EVERY CD WE PREPARE!

THIRD WAVE MEDIA

WORLD CLASS DISC DUPLICATOR & GVO REPLICATION

+ FREE MAILER

+ FREE THREE COLOR ON DISC

+ FREE CLEAR TRAY

+ FREE UPC Barcode

+ FREE DESIGN KIT

PREMIUM CD PACKAGES

500 CDs \$ 999

1000 CDs \$1299

NO HIDDEN CHARGES

NO EXTRA FEES (except CD Mailer)

INCLUDES:

+ ORGANIZER + COLOR PRICE BOOKLET

+ COLOR BOX & COLOR TRAY CARD

+ JEWEL SLEEVES + COLOR TURNAROUND

Keep your great ready-to-go for business needs!

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

1-800-227-4754 • www.thirdwvmedia.com

WANTED TO BUY

WE BUY!
CDs and Videos
...ANY QUANTITY
• New or Used •
Send your list or call:
Phone: 1-800-486-5782
Fax: 803-549-0125
email: ed.pernick@uavco.com

TALENT

ATTENTION MUSIC ACTS & RECORD PRODUCERS
Ron Yatter, veteran talent and producer is agent (former Sr. VP of William Morris Agency) announces his company, The Producers Agency, is introducing Record Producers to Singers-Songwriters & Singing Bands Producers and Artists are invited to Call 212-247-9600 or E-mail: RonYatter@aol.com

TOP \$ PAID

For: Cd's, Lp's, Cassettes,
Video, DVD.
Call (201) 567-4614
Fax 201-567-4288

MALE SINGERS

Major recording Label creating new boy band Recording Label featuring S.B.B & N-Sync. Life time opportunities available. Send resume, photo, 1-2 Travel contract, all expenses paid. Send photo & resume to Marques Ent. 970 N.E 2nd Ave. Miami, FL 33136. (305) 759-9000

STORE SUPPLIES

Factory Direct Prices!
Backed by "2 Year Unconditional" No Strings Guaranteed!
• Video, DVD, & CD Merchandisers.
• Merchandise
• Free 100 page Catalog
• Ships from Baltimore or L.A.
(800) 433-3543 / www.jdstore.com

STORE SUPPLIES

PLASTIC DIVIDER CARDS
BLANK OR PRINTED
800-883-9104
ALL MAJOR CREDIT CARDS ACCEPTED

MUSIC MERCHANDISE

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. FREE catalog!
Wholesale only.

GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0915
2224 Riverfront Blvd • Ardmore, PA 19003

BUY DIRECT AND SAVE!
While other people are raising their prices, we are lowering ours! We offer the lowest prices and LP's as low as 50¢. Your choice from the most demanding labels.

For free catalog call (609) 880-4000.
Fax (609) 880-0247 or write
P.O. Box A Trenton, NJ 08501-0020
email: scorpions@jazz.com

DJ SERVICES

NIGHTCLUB DJ'S
We Need You!
Let CMS find the
right club d.j.
gig for you.
Call **(800) 266-4700**
and ask for our
DJ Placement Service
Brochure today!

TALENT**PUBLICITY PHOTOS****PUBLICITY PRINTS**

LITHOGRAPHED ON HEAVY, GLOSS COATED PAPER



FREE
Color & Sample
AD
PRINTS

1877 E. Florida St., Suite 100
Orlando, FL 32803
Toll Free: 1-800-528-5326
www.adprints.com

PUBLICATIONS**In the Studio?**

**FREE Guide to
Master Tape Preparation
Saves You Time and Money!**

1-800-468-9353
www.discmakers.com/bb
Info@discmakers.com

DISC MAKERS

MUSIC PUBLISHING 101
CRASH COURSE THE BOOK

Learn about the different licenses, copyright legislation, record company and more.

CALL 1-888-566-9715
www.101crashcourse.com

SONGWRITERS

GRAND PRIZE:
\$50,000
HURRY! ENTER TODAY!
GAIN MUSIC INDUSTRY EXPOSURE

The World's Leading International Songwriting Competition

USA Songwriting
For Competition
FREE information
Call toll free:
1-877-USA-SONG
Outside USA call:
781-397-0256
www.songwriting.net

INVESTORS WANTED

LIMITED PARTNERSHIP OFFER
Privately held successful music business of 12 years is now a dot com, introducing new projects & initiatives focused on future of music industry. Limited offering launch of new phase enables selected partners promises of substantial return.

Call (787) 289-1000

www.mcglissmusic.com

REAL ESTATE**House w/ Recording Studio For Sale**

SUNSET PARK, SANTA MONICA, 5 BR + 1 BA, house w/ recording studio, 2nd floor basement PLUS 2 - 1 BR, 1.5 BA separately & detached garage. 1 car garage. 1000 sq ft. 1st floor includes 2nd floor, approx. 3,500 sq ft, 6 bts to beach. Price: \$39,700.00
Call: 310-498-0747 or 310-887-9481

PUBLICITY PHOTOS**SERVICES****Need a Personal Assistant?**

Reputable & experienced problem-solving specialist with ability to organize & multi-task. Will execute duties with utmost discretion & finesse.

Tel/Fax/Voicemail: (323) 876-8556

www.geocities.com/sunsetstrip_mezzanine/3700

COMPUTER/ SOFTWARE**MSI Music Software Inc.**

• Complete POS
• Complete One-Stop Orientation
• Royalty Tracking
• Website Development
• Broadcast Reporting
Call for free brochure: (800) 877-1634

Musicsoft
Complete POS/Inventory Control for ALL your record store needs. Includes: Sales, Inventory, Shipping availability built-in!
888-224-7471 (toll free)
Fax (919) 828-4485
e-mail: sales@jdsoft.com
WWW.JDCSOFT.COM

The Computer and POS Solution for the Music & Video Industry
young SYSTEMS
(888)658-7100
•Chains •Independents •One-Stop

RecordTrak
Inventory Management For Record Stores
800-942-3008
Fax 313-369-3510
Voice 313-369-3511

WE TURNED
backstreetboys.com
INTO A CASH MACHINE
superscripts.com
software for websites

UNSIGNED ARTISTS**UNSIGNED ARTISTS**
Seeking talented artists/bands for the following project:

Large account seeking major record label ready artists of all genres with 25k investment for production required. Grammy producer will do production. Winner will receive 100k, runoff up to 100k & promoted & shopped to major media outlets. Please see 8x10 & CD selection before May 20, 2000.

See website for complete list of contests, casting calls and available bookings.

www.TheBestArtist.com

All original material, no cover songs

& demo tape & booking info.

Unsigned Artists Production Inc.
P.O. Box 2267 Aworth, GA 30102

HELP WANTED**PRODUCER (K/P/M)**

Music Choice, a cutting edge music and media company, is looking for an experienced producer for live concert production including managing video production and live webcast, plus post-production of both video and digital audio programs. Experience with supervising taping of high profile musicians must include performances, rehearsals and recording sessions. Must be able to coordinate with clients, advertisers, record labels, artist managers. Based north of Philadelphia in Horsham PA, the position will require some travel. We offer a competitive salary and comprehensive benefits.

To be considered, please indicate job code and respond to: MusicChoice, Attn: K. Frank.

300 Willow Road, Bldg. 1
Suite 100, Horsham, PA, 19044.
Fax (215) 784-5870.
Email: kfrank@musicchoice.com.
www.musicchoice.com
EOE

Website Project Manager

Leading music and concert production company seeks skilled and experienced manager to oversee its newly established multi-media entertainment website. Must be able to effectively coordinate all technical, financial, and creative aspects of our exciting online venture. We offer a dynamic work environment on the beautiful Monterey Peninsula, a competitive salary and a comprehensive benefits package. Please forward your resume and salary requirements via facsimile to:

(831) 649-5448

BUSINESS & LEGAL AFFAIRS

Business & Legal Affairs Dept. of large independent record label seeks to fill key position. Responsibilities incl: handle compilation licensing (leto/lo), including research, contracts, payments; researching samples; facilitating & tracking sample clearances; liaison w/ M&A & Marketing departments/ record to clearance, credits, etc; drafting contracts; handling legal issues regarding contract options & sample & syncron clearance; establish & maintain databases on artist/recording sage on soundtracks & compilations. Must have excellent correspondence and organization skills; proficiency in WordPerfect, 6.1. 3 years min exp. in record co. or entertainment law firm.

Please resume w/cover letter to:
(212) 337-5365 Attn: Sharon

REACH YOUR MUSIC COMMUNITY IN BILLBOARD MAGAZINE

Billboard Advertising
212-536-5058

HELP WANTED

MARKETING MANAGER ROYALTY AND COPYRIGHT

AudioSoft, providing worldwide digital rights management for music, has an immediate opening for a sharp individual with record co., tv, or film industry royalty administration experience. Responsibilities include product definition, customer surveys, proposing new features and target markets, providing guidelines to sales reps, input to promotion and advertising and ensuring consistency of product development. US and some European travel.

Three or more years royalty administration experience mandatory. Flexibility, initiative and a good sense of humor a must. Excellent compensation, benefits and equity in this pre-IPO company based in San Francisco, Ca. Come grow with us!

Please send resume to: rhlston@att.net or Fax to RHL at 415-345-0677.



Worldwide Digital Copyright Management for Music

GREAT OPPORTUNITY FOR VIDEO SALES DIRECTOR

KOCH International, one of the country's largest independent music distributors, (based in the Roslyn area of Long Island), needs to fill a new position due to continued growth. The ideal candidate will have sales and marketing experience, with a history of helping them to maximize video sales at their accounts. You'll solicit new video titles and promote to accounts, seek out new business, serve as liaison with video licensors and spearhead special market efforts. Strong relationships and experience with sell-through accounts and distributors a must.

Please send resume and cover letter (which must indicate salary history) to:

KOCH
INTERNATIONAL
2 Tri-Harbor Crt
Port Washington, NY 11050
Attn: Video Sales
Fax: (516) 484-1267

Email: young@kochint.com

VOLUNTEERS WANTED

If you are going to be in the Washington DC area from June 5-9 and want to volunteer for the Billboard/BET on Jazz Conference & Awards, please contact Phyllis Demo at (212) 536-5299

INTERNS WANTED

Billboard's New York office is looking for summer interns to assist the Special Events department with upcoming projects. If you are a quick learner, well organized and experienced in exal please call: (212) 536-5002



ADVERTISING SALES MANAGER UK/IRELAND

Billboard Magazine, the International Newsweekly of Music, Video, and Home Entertainment is looking for an Advertising Sales Manager for the London office. Print advertising sales experience required; knowledge/involvement in the music industry preferred. Travel required. Seeking a high energy closer who can grow this important territory! Exciting position. Please fax resume with cover letter to:

Billboard Magazine
1515 Broadway
New York, NY 10036
Attn: Gene Smith
Fax: (212) 536-5055
No phone calls please

HELP WANTED

DIRECTOR OF BUSINESS AFFAIRS

RHINO ENTERTAINMENT, a very progressive and exciting entertainment company is seeking a Director of Business Affairs to serve as support attorney for core business, subsidiary divisions and advise other departments as necessary regarding copyright and advertising and other pertinent issues. Will analyze prospective deals, contracts, packages and other legal documents for business purposes. We'll lead and negotiate licensing agreements, producer agreements, soundtrack agreements, songwriter agreements on voice contracts on information provided by Vice President, Vice President, Business and Legal Affairs. May also work with General Counsel on pending litigation. Additionally, will interface with Department heads and key staff members regarding various business programs.

The ideal candidate will have a JD degree from an accredited ABA approved university with a minimum of 3 years transactional experience. Must be organized and possess strong communication skills. Proven experience in the entertainment or related industries strongly preferred.

Rhino is an equal opportunity employer that offers an excellent work environment with competitive salaries and benefits. For immediate consideration, please e-mail your resume with salary history to:

jobs@rhino.com or mail to:

Rhino Entertainment
1035 Santa Monica Blvd., Los Angeles, CA 90025-4900
ATTN: Human Resources. Please no telephone calls.
Jobcode BA0008

HELP WANTED

Director of Artist Relations

New York based Internet/Music company is seeking a Director of Artist Relations to develop and maintain close relationships with artists. The candidate should have high level artist management and industry contacts.

Music Acquisition/Marketing Manager

To work out of new Miami office. The candidate should have a strong Latin focus and be responsible for developing Latin content.

Please fax resume &

salary requirements to:
(212) 909-1803
Attn: Jen Stahl

NOTICE OF SALE AND REQUEST FOR BIDS

Billboard Bulletin

News Editor

Billboard Bulletin, the daily news fax of music industry news, is seeking a dynamic news editor with proven editing skills and reporting experience, preferably at a daily. Knowledge of music business helpful. Desktop publishing and Quark Express experience plus to beginners please.

Send resume and salary history to Department KS
Billboard Bulletin, 1515 Broadway NY, NY 10036. EOE.

ENTERTAINMENT BUSINESS REPORTER

The Tennesseean, Nashville's daily newspaper, seeks an experienced business reporter to cover the music and entertainment industries. Send work samples and resume to: AME News, The Tennesseean, 1150 Broadway, Nashville, TN 37203. Or fax to (615) 250-8053 or e-mail cmayhew@tennessean.com.

LICENSING!!

SAVVY SENIOR LEVEL RIGHTS PERSON WITH 3-4 years experience in licensing music, film & clip, etc. We license music, film & TV clips, photos, celebrities, etc. Involving, interesting job. Small firm. Your input will matter. Same hours. Salary plus benefits. Fax resume to B2/Rights & Permissions at (212) 824-2525

PRODUCTION MANAGER

Los Angeles based record label seeks energetic, motivated, and hard-working candidate to handle the manufacturing and shipping for its rapidly growing specialty products division. Responsibilities include all facets of audio music remanufacturing, maintaining excellent working relationships with vendors, inventory management, and customer service for internal clients. Applicants must be detail oriented, organized, able to work under tight deadlines, and capable juggling multiple projects at once. Previous record production experience a must. Minimum of 3 years experience. Competitive salary.

Please fax resume to (310) 370-2817

MUSIC PUBLICITY

Growing boutique music and cyber firm in Los Angeles is seeking a dynamic, highly creative, experienced publicist, who is passionate about music and the Internet. Will develop and implement complete national media campaigns for a variety of artists and independent labels. We have sold solid working relationships with the press and strong, written and verbal communication skills. Minimum of 3-5 yrs exp. in publicity required. We offer a competitive compensation package and a state-of-the-art work environment. Please send a detailed cover letter, resume and writing samples to:

Billboard Classifieds
Box 655
1515 Broadway
New York, N.Y. 10036

continued on page 159

INTERNET SITE SEEKS MUSICIANS FOR FOCUS GROUP

Music website needs musicians to test the functionality of its site and provide information about your expertise. Participants will be compensated for their time and effort.

Please respond via e-mail to:
testers_us@hotmail.com

STUDIO MANAGER/WANTED

Buy and growing 46 track, 4000 sq. ft. commercial NYC studio, with in-house label and publishing company seeks experienced studio manager. Major label clientele. Excellent growth opportunity for the right person. Salary commensurate with experience.

Email or fax resume to:
dmars@emtis.com
Fax: (212) 246-6196

SR VICE PRESIDENT OF LICENSING

Responsible for Mechanical & Sync Licensing Depts.
Computer/Internet savvy

Aleyne Spentell
Smith Music Agency

(212) 370-5400
Fax: (212) 573-6072

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

KITT FINED BY FCC FOR CONTESTING VIOLATIONS. The Federal Communications Commission (FCC) has fined country KITT (T68) Shreveport, La., for violating its advertising rules. On Feb. 14, the station's most recent hosts ran a Millionaire Monday contest, which the FCC says failed to disclose that the winner would not win \$1 million but, rather, 1 million Turkish lira, worth approximately \$1.90.

Earlier this year, sister KPRR El Paso, Texas, was fined for a similar promotion, with a prize in Italian lire. While the fine in both cases was only \$4,000, FCC Enforcement Bureau chief David Solomon says, "Future violations by stations owned by [Clear Channel] will likely result in significantly higher forfeitures."

CUMULUS DEALS DELAYED. The Clear Channel/Cumulus station swap will take a little longer after the FCC flagged several station transfers. Citing its usual concerns about one group controlling too much of a market's advertising dollars, the FCC is taking a closer look at Clear Channel's picking up album rock WJQB and oldies WQKL Ann Arbor, Mich., and country WATQ, top 40 WBHZ, classic rock WMEQ, and country WQRB Eau Claire, Wis., from Cumulus.

As its stock price continues to sag, Cumulus is having a difficult time raising money to close several of its pending deals. Connoisseur Communicator CEO Jeff Warshaw has agreed to delay Cumulus' \$242 million buy of the 37-station group. Closing has been pushed back to fall, although Cumulus currently operates the stations under a local marketing agreement. If Cumulus defaults on the deal, it will lose a \$15 million down payment to Connoisseur.

Cumulus has also named a new CFO. Former Jacar VP of finance Martin Gausvik has joined the company. He should help Cumulus regain some confidence on Wall Street, where he was well-known for his work with Jacar, Citicasters, and Taft Broadcasting.

Meanwhile, an 11-class action lawsuit has been filed against Cumulus Media. The latest was submitted by New York attorney Harvey Greenfield. Like the others, it claims Cumulus misled investors by overstating profits. A Wisconsin judge is expected to consolidate the suits within the next few months.

RADIO ONE EXPANDS IN TOP 10 MARKETS. Radio One is expanding in two top 10 markets. It is buying oldies KLUV-AM Dallas from Infinity to pair with crosstown AC KBFB, which it bought in March. In Boston, Radio One has entered into a time brokerage agreement with Nash Communications to run R&B/WILD-AM Boston. Radio One is also making two separate \$2.5 million equity investments in New Urban Entertainment Television, an R&B cable network, and NetNetwork.com, an Internet portal targeting African-Americans. Radio One's deal gives both companies a combination of cast and advertising time on its radio stations.

NASSAU FILES IPO. Although Wall Street has been rough on radio stocks lately, Nassau Broadcasting has filed papers with the Securities and Exchange Commission to raise \$100 million in an initial public offering. It will be traded on the Nasdaq exchange as NBCR, although the exact number of shares and price range have yet to be determined.

SUSQUEHANNA ADDS ENTERCOM PROPERTIES. Susquehanna Radio buys classic rock KCFX, oldies KCMO-FM, and N7 KCMO-AM Kansas City, Mo., from Entercom for \$113 million. The U.S. Department of Justice (DOJ) forced Entercom to sell the trio to buy three others in the market from Sinclair, including album rock KQRC, jazz KCTY, and classical KXTR. The DOJ is also forcing Entercom-owned album rock KYYS to sell its rights to the Kansas City Chiefs games. In a separate deal, Susquehanna buys triple-A WMMM, album rock WOLX, and country WYZM Madison, Wis., from Woodward Communications for \$14.6 million.

Triad Broadcasting buys country WAIB, classic rock WWFO, and top 40 WHTF Tallahassee, Fla., from Capitol City Radio Partners for \$15 million. GM Hank Kestenbaum will remain with the sale.

DORTCH NAMED FCC'S EEO CHIEF. Although there are several pending court challenges to its new equal-employment-opportunity (EEO) rules, the FCC has appointed Marlene Dortch the chief of its EEO staff. Dortch has been a lawyer in the TV branch of the FCC's video services division since 1994.

FRANK SAXE

Mix Shows A Question Of Balance

Programmers, DJs Reconcile Aims In Deciding What Airs

This story was prepared by Airplay Monitor's Jeff Suberman and Daniel Hall.

The mix show isn't just a staple of R&B and rhythmic top 40 radio. It's become an industry within an industry, spawning mix-show confabs, syndicated programming, and street teams for labels and stations alike.

But mix shows can be the center of contention among PDs, mixers, and label reps. Keeping mixers within the parameters of a station's programming philosophy while allowing a certain measure of creativity is a balancing act, as is providing relief from regular programming while still playing "the hits."

That tug-of-war came to light at the recent Impact confab in Nashville, where a panel of mixers and a roomful of PDs and label executives debated the role of the mix show,

typified by an exchange between WHTA (Hot 97.5) Atlanta music director Brenda DeBreaux and a DJ pool member:

She berated mixers who "throw away" a half-hour mix "because you want to break a song for [a friend's] record label." The DJ responded by asking, "Why have a mix show in the first place?"

WHO DECIDES WHAT'S IN THE MIX?

The most frequently debated question is who decides what's in the mix. As expected, many PDs still believe that nothing should get on the air without their approval, while mixers think "ear for the streets" allows them to identify hit songs early, often before a PD hears it.

"There are some PDs who choose to take complete control over their mix shows, and I understand why they might do that," says K.J. Holiday, PD

of R&B WOW! Norfolk, Va. "They don't trust their mix jocks, but I have to ask, If you don't trust them, why shouldn't you have them on the air to begin with. In my case, I trust our mix jocks, and I work with them to educate them on how programming works. Radio is not a night club, and if they go out of bounds, I pull the reins quickly."

In general, most PDs we spoke to follow the lead of R&B WJMH (101.3) Jamz) Greenboro, N.C., music director Boogie D. "We certainly have songs they have to play, and then there are a few available slots for them to fill in. The key is we are all on the same page, so we must regularly."

Cat Thomas, PD of rhythmic top

(Continued on next page)

Sen. McCain Introduces A Pro-LP FM Bill

His Proposal Allows FCC To Proceed With Micro-Radio Licensing

This story was prepared by Airplay Monitor's Frank Saxe.

Sen. John McCain, R-Ariz., has long been a friend to radio, so it came as a surprise to many when he recently introduced a bill that would allow the Federal Communications Commission (FCC) to move forward with low-power FM (LPFM).

McCain hopes to "resolve the controversy that has eroded" over the licensing of LPFM stations.

The senator who oversees the Senate Commerce Committee, which any bill must clear first, opposes a bill sponsored by Sen. Judd Gregg, R-N.H., and a House of Representatives version passed last month, both of which would halt the rollout of LPFM until studies have proved it would not interfere with existing stations.

"I think we can reach a fairer result," said McCain during a May 8 floor speech.

Unlike Gregg's bill, McCain's FM Radio Act of 2000 would allow the FCC to license LPFM stations. It would also enlist the National Academy of Sciences to act as a referee, determining which LPFM stations are causing interference and what the micro-broadcaster must do to correct it.

Additionally, the bill gives full-power broadcasters the right to sue any LPFM operator for causing interference.

National Assn. of Broadcasters (NAB) president/CEO Eddie Fritts says McCain's "logic is turned upside down," adding, "Interference should be resolved before LPFM stations are licensed, not afterward."

He is also concerned that the only remedy for broadcasters is to go to court. "We see the potential for lengthy and expensive court cases that will only advantage lawyers, not FM listeners."

The NAB opposes using the

National Academy of Sciences as an intermediary, saying it has no experience in radio or dealing with the thousands of complaints that are likely to accompany LPFM.

Meanwhile, in the House, a number of members recently wrote FCC Chairman Bill Kennard, claiming that the bill that passed the House in March is now veto-proof. "Given this fact, we call on you to suspend commission implementation of LPFM," they wrote.



Get The Point? A panel of music executives recently gathered at the University of Southern California to participate in a panel for students titled "How To Get Into The Music Business." Among the participants was rock station KROQ Los Angeles' director of marketing/promotions, Stacy Seifert, who uses full animation to address the folks in attendance.

Adult Contemporary

Radio
PROGRAMMING

L	W	W	W	W	TITLE	ARTIST
REPRINT & NUMBER/PROMOTION LABEL						
No. 1						
1	1	1	17	17	BREATHE	FAITH HILL 6 weeks at No. 1
2	3	2	37	37	AMAZED	LONESTAR
(3)	4	4	17	17	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS 21st ALBUM
4	2	3	23	23	I KNEW I LOVED YOU	SAVAGE GARDEN
(5)	6	6	13	13	SOMEDAY OUT OF THE BLUE	ELTON JOHN
6	5	8	12	12	YOU SANG TO ME	MARC ANTHONY COLUMBIA / 74000
7	7	5	31	31	THAT'S THE WAY IT IS	CELINE DION 10th ALBUM / 74000 WORK
(8)	9	9	5	5	NEED (FOR LOVE) SO BAD	LEANN RIMES EMI / 75000
9	8	7	22	22	BREAK AWAY	BRIAN MCKNIGHT MTM / 19000 COUNTRY
10	10	10	10	10	YOU'LL BE IN MY HEART	PHIL COLLINS SONY / 19000
(11)	13	15	8	8	CRASH AND BURN	SAVAGE GARDEN COLUMBIA / 74000
12	12	11	39	39	I DO (ICHERISH) YOU	96 DEGREES
13	11	13	—	—	SMOOTH	SANTANA FEATURING ROB THOMAS AUG 13 / 81
(14)	15	21	4	4	I WANT YOU TO NEED ME	CELINE DION 16th ALBUM / 74000
AIRPOWER						
(15)	21	26	3	3	TAKING YOU HOME	DON HENLEY WARNER BROS. / 80000
16	16	12	1	1	I WILL REMEMBER YOU (LIVE)	SARAH McLACHLAN
17	14	14	55	55	I WANT IT THAT WAY	BACKSTREET BOYS
18	19	16	41	41	MUSIC (OF MY HEART)	'96 SYNC & GLOBAL ESTEFAN MIAMIAMI / 75000
19	18	18	49	49	I COULD NOT CARE MORE	EDWIN MCCAIN SONY / 19000
20	20	20	9	9	ANGEL	SARAH McLACHLAN SONY / 19000
(21)	23	30	3	3	I TURN TO YOU	CHRISTINA AGUILERA RCA / 80000
22	22	23	9	9	WHEN SHE LOVED ME	JOHN TESH FEATURING RICHARD PAGE SONY / 19000
(23)	24	25	6	6	I TRY	MACY GRAY EPIC / 80000
(24)	29	—	2	2	SWIRL IT AGAIN	WESTLIFE
25	25	29	5	5	BYE BYE BYE	N SYNC DEUT 4000

Adult Top 40

		No. 1		VERTICAL HORIZON	
1	1	1	25	EVERYTHING YOU WANT	CHARLIE HUEY / 80000
2	2	2	21	I TRY	MACY GRAY EPIC / 80000
3	3	3	17	BREATHE	FAITH HILL 6 weeks at No. 1
4	4	4	20	NEVER LET YOU GO	THIRD EYE BLIND SONY / 19000
5	5	5	47	SMOOTH	SANTANA FEATURING ROB THOMAS AUG 13 / 81
6	6	6	31	THEIR MORNING COMES	SMASH MOUTH SONY / 19000
(7)	10	11	5	BEN	MATCHBOX TWENTY SONY / 19000
(8)	9	10	7	BROADWAY	GOD GOD DOLLS RAE'S HOT ALBUM / 80000
9	8	9	16	WHO'S AFRAID OF FIGHT IN THE SPACE BETWEEN	TRACI CHAPMAN ELEKTRA / 80000
(10)	12	12	4	HIGHER	CREED SONY / 19000
11	7	7	19	AMAZED	LONESTAR DNA / 80000
12	11	8	43	MEET VICKINNA	TRAIN SONY / 19000
(13)	13	17	7	MARIA MARIA	SANTANA FEATURING THE PRODUCT & G-B SONY / 19000
(14)	14	16	10	OTHERSIDE	RED HOT CHILI PEPPERS WEINER BROS. / 60000
15	18	20	6	CRASH AND BURN	SAVAGE GARDEN COLUMBIA / 74000
16	15	13	2	I NEED TO KNOW	MARC ANTHONY SONY / 19000
AIRPOWER					
(17)	23	24	7	DESERT ROSE	STING FEATURING CHEB MAMI AUG 13 / 80000
18	19	15	18	BLACK BALLOON	GOD GOD DOLLS SONY / 19000
19	20	19	10	BYE BYE BYE	N SYNC DEUT 4000
AIRPOWER					
(20)	24	25	6	STEAL MY KISSES	BEN HARPER AND THE INNOCENT CRIMINALS SONY ALBUM / 80000
21	17	18	14	I BELONG TO YOU	LENNY KRAVITZ SONY / 19000
(22)	22	22	11	I THINK GOD CAN EXPLAIN	SPLINTER SONY / 19000
(23)	21	23	8	YOU SANG TO ME	MARC ANTHONY SONY / 19000
(24)	26	28	5	ABSOLUTELY (STORY OF A GIRL)	NINE O'CLOCK SONY / 19000
25	25	21	18	SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS COLUMBIA / 74000

Vertical Horizon: 1. BREATHES (Faith Hill); 2. I TRY (Macy Gray); 3. BREATHE (Faith Hill); 4. NEVER LET YOU GO (Third Eye Blind); 5. SMOOTH (Santana); 6. THEIR MORNING COMES (Smash Mouth); 7. BEN (Matchbox Twenty); 8. BROADWAY (GOD GOD Dolls); 9. WHO'S AFRAID OF FIGHT IN THE SPACE BETWEEN (Traci Chapman); 10. HIGHER (Creed); 11. AMAZED (Lonestar); 12. MEET VICKINNA (Train); 13. MARIA MARIA (Santana); 14. OTHERSIDE (Red Hot Chili Peppers); 15. CRASH AND BURN (Savage Garden); 16. I NEED TO KNOW (Marc Anthony); 17. DESERT ROSE (Sting); 18. BLACK BALLOON (God God Dolls); 19. BYE BYE BYE (N Sync); 20. STEAL MY KISSES (Ben Harper and the Innocent Criminals); 21. I BELONG TO YOU (Lenny Kravitz); 22. I THINK GOD CAN EXPLAIN (Splinter); 23. YOU SANG TO ME (Marc Anthony); 24. ABSOLUTELY (Story of a Girl) (Nine O'Clock); 25. SHOW ME THE MEANING OF BEING LONELY (Backstreet Boys).

MIX SHOWS A QUESTION OF BALANCE

(Continued from preceding page)

40 KLUC Las Vegas, agrees that PDs need to make time to teach mixers the art of programming. "Our mixers understand the vibe of the station and have freedom within limits. Our music director, Jim, spends time with them to discuss research and what should be played on the show," he says. "With J.B. and I, we spend more time at the station and they, under the guidance of the goals of the station and the part they and their show plays in the overall vibe of the station."

At R&B KTEL San Francisco, there's mixing in all dayparts, and a song could get as many as 25-30 spins a week on the mix shows alone," says assistant PD/music director/mixer Glenn Aure. He keeps his staff on the same page with weekly music meetings. "I'm also the mix-show coordinator. I meet with all the mix jocks, and we look at everything from research to requests to what's happening in the streets and in the clubs. We decide as a group which records to break through the various mix shows." And Aure trusts his mixers to make music decisions outside of what they discuss in those meetings. "I don't want the mix shows to all sound the same. Each Jock is allowed to put [his or her] personal touch on [his or her] mix."

FIT THE STATION FORMAT

Charlie Huero, assistant PD/music director at KFRP at KFRP (Power 92) Phoenix, also has weekly meetings of his mixers "to discuss all the product they have received. They come up with a list of records that they feel will fit the station format and could have a chance of becoming a hit record for the station."

Erlik Bradley, music director of rhythmic top 40 WBBM-FM (96.9) Chicago, agrees with the issue by opting his mixers. "I converted the top 40 to rhythmic about two years ago, and they've been our night team since. They still mix on the station on the weekends when we allow them leeway in music selection outside of our playlist, but during their shift they only play B96 regular-rotation songs."

And not all mixers say they're looking to just play whatever they want. Mike Setlock, mix-show director for top 40 WKSY (Kiss FM) Buffalo, N.Y., says, "I do act responsibly by playing Kiss-friendly music. It's all about [time spent listening]. I want to make sure the audience hears those new records, but only between all the currents, recurrants, and gold records."

KNOW YOUR PD

DJ Deno, mixer for R&B WBLX New York, says, "You have to know your PD. I know what Vinny Brown's taste is in music, and I know what he wants for the sound of the station. I'll meet with him a couple of times a month to talk about direction, but pretty much they let me run with the mix. If it starts to go out of bounds, I'm sure they would tell me,"

Demo says, "Occasionally there are songs that I have a gut feeling on, yet I know he might like, so I incorporate them into the mix in a way that is more palatable and let him hear it."

Beyond the issue of who makes the calls, the question is the overall rotation of what a station should play. Should it be primarily hit-driven and reflective of what is already airing in rotation, or is it a vehicle to break new titles and test prospective songs for regular rotation?

"We absolutely look for [mix shows] to break songs for us," says KLUC's Thomas. "It can be a great tool for our active records. You're not going to break a massive daytime hall-out of the mix show, but it can show you the great active records like DMX's 'Party Up (In Here).' We've broken titles like Jay-Z's 'I Can Get A...,' Juvenile's 'Back That Thang Up,' and Drama's 'Left, Right, Left.'

HITS COME FROM THE MIX

"Eighty percent of the songs that break into rotation come from the mix shows," says KTEL's Aure. "Of course, there are some songs that can go into rotation directly, but when there isn't room for new titles or when it's a new artist, like Carl Thomas, the mix show is the answer."

WFLD Tampa, Fla., PD Dom DeTore notes, "When it comes to breaking rhythmic titles, [the mix show] is very important. This is where we've had success finding the big reaction records... The beat example is Sonique's 'It Feels So Good.' [Mixers] Stan Priest was playing that song for quite a while before it broke out of the mix show into regular rotation. The mix shows are our best opportunity to step out and experiment with new music."

Erlik Bradley, music director of rhythmic top 40 WBBM-FM (96.9) Chicago, agrees with the issue by opting his mixers. "I converted the top 40 to rhythmic about two years ago, and they've been our night team since. They still mix on the station on the weekends when we allow them leeway in music selection outside of our playlist, but during their shift they only play B96 regular-rotation songs."

And not all mixers say they're looking to just play whatever they want. Mike Setlock, mix-show director for top 40 WKSY (Kiss FM) Buffalo, N.Y., says, "I do act responsibly by playing Kiss-friendly music. It's all about [time spent listening]. I want to make sure the audience hears those new records, but only between all the currents, recurrants, and gold records."

MAKE IT OR BREAK IT

R&B WHXT (Hot 103.9) Columbia, S.C., music director Bill Black, a mixer himself, says it's a natural for mix shows to break music.

"I don't necessarily put music in to test the mix. I'll do that on or make it or break it [features]," he says. "But in general, most of the mix shows I work with are on the air in the middle of the day. Some songs stay there, but most—since we tend to choose hit records anyway—eventually break into regular rotation. I initially thought Black Rob's 'Whoa' would only be in the mix, but now it's heard in all dayparts."

WJMH's Boogie D. says, "Even though we might start a song on the

mix show, our ultimate goal is to get it into regular rotation."

Mark Christopher, mix-show coordinator at top 40 KZQZ (97.3) San Francisco, says, "I've got some leeway to break songs or at least bring strong mix-show records to PD Casey Keating. He has given me permission to bring in records to bring in records. But it's hard to say [that] the role should be either one or the other. It's important to play the hits, as opposed to taking unnecessary chances. We've got to be real sure what we play works and retain listeners even if the songs don't make regular rotation."

Boogie D. says, "It's all about balance. If 'Thong Song' is the No. 1 song on the radio, you're going to hear it in the mix show as well."

TIMING: MORE THAN JUST BPM

Almost as important as what you play is when your mix shows air. The stations we surveyed typically ran old-school and/or familiar mixes during middays and afternoons, becoming more adventurous at night and on weekends.

Long Panton, PD of R&B WENZ C (Hot 97.1), considers not only which music fits where but which mixer beat fits that particular style.

"When I first arrived at WENZ, DJ Mic Boogie was doing the 5 o'clock hip-hop jam," Panton says. "He's a great hip-hop DJ, but I needed something more mainstream in that slot. I moved him to Fridays from 10 p.m. to midnight. Initially he was disappointed, but now he can see he's allowed to express himself to a greater extent in the new time slot. He's more confident and I'm a better fan during the younger audiences that tunes in at that time."

Thomas agrees that it's "all about the vibe of the listeners at the time." His mix shows are "party programming for weekend nights. The feel of the radio station is different on Monday at 10 a.m. than [on] Friday night at 10 p.m. [At that time] the mix show can be a little ahead of the station on the new-music curve, but we shouldn't forget that people still want to hear their favorite songs. The presentation helps with the relief of the normally played hits on the air by offering hot remixes and different versions of songs."

"Saturday night is when we air the underground mix show," says Boogie D. "Most of the rap you hear on Saturday night is going to be on the air in the middays. Some songs stay there, that's for sure. But while we know there is a unique listener at that time and we're trying to achieve a certain vibe with the underground show, we'll also incorporate some regular-rotation records. You have to keep some element of familiarity at all times in the mix."



PANTON

It's not musical talent that makes Fenix TX a marketable band, says bassist Adam Lewis. The group's unique selling point is its ability to play well together and stay away from adult themes. "We're not great songwriters," admits Lewis. "We just play fast punk rock. We tend to attract the younger kids who are not worried about politics or singing about love. They just want to have a good time. Some of our songs are silly and fun, and adults may not get that. They work and have responsibilities and can't laugh at stuff. We're like kids ourselves. We mess around with each other and talk smack to each other. We don't want to grow up."

An overall silliness is apparent on Fenix TX's

self-titled MCA debut, which mainly consists of reworked tracks from its previous independent release on Drive-Thru. The songs use light-hearted fluffiness to deal with such topics as battling



"We tend to attract younger kids who are not worried about politics or singing about love."

—Adam Lewis, Fenix TX

with alcoholism or wanting to kill a girlfriend's stepfather.

Though the band's first single, "All My Fault"—No. 32 on this issue's Modern Rock Tracks chart—

doesn't focus on such off-kilter themes, it does handle the topic of relationships with a similar nonchalance. Lewis says, "Our singer Willie [Salazar] had a girlfriend, and he screwed up one too many times with her. People break up all the time, and I can say that this song is just like them. It's really a chick song."

Appealing to women was one reason that Fenix TX originally called itself Riverfenix. The group thought that invoking the memory of the hand-some young actor would undoubtedly attract girls. But the name was chosen, first and foremost, "to remember River Phoenix. We thought he was a rad actor and that nobody would be able to forget us," says Lewis.

HELP WANTED

ENTERTAINMENT ATTORNEY POSITIONS

The Nashville office of Leib & Leib LLP is currently seeking two mid-level associate attorneys with experience in the area of high level recording artists, songwriters, record producers, record companies, music publishers and others in the music industry.

Successful candidates must have a minimum of 3 years of experience drafting and negotiating all types of music industry agreements as well as proficiency in copying, trademark and internet.

Must have outstanding communication and interpersonal skills.

Competitive salary and benefits.

Submit resume to:
Leib & Leib LLP
Attn: Carolyn
Recruiting Administrator
1000 West End Boulevard
Suite 1600
Nashville, TN 37201
Fax: (615) 568-3460

Billboard

MAY 27, 2000

Mainstream Rock Tracks™

WEEK	WEEK	WEEKS	WEEK	TRACK TITLE	ARTIST
				FROM THE DEBUT ALBUM	
①	1	17	17	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REFUGEE UNIVERSAL
②	2	3	4	I DISAPPEAR MUSIC FROM AND INSPIRED BY MI:2	METALLICA HOLLYWOOD
3	5	5	6	HEARTS WIDE OPEN HUMAN CLAY	SHYTHM UP
4	4	4	5	NOTHING AS IT SEEMS IMAGINARY	PEARL JAM INTERLOK
5	3	2	18	DIVISIONARY CALM ORATION	RED HOT CHILI PEPPERS WARMER BIKS
⑥	6	13	13	SOUR GIRL HUMAN CLAY	STONE TEMPLE PILOTS INTERLOK
⑦	7	10	5	JUDITH MIR DE YOMS	A PERFECT CIRCLE VIRGIN
⑧	8	13	13	LEADER OF MEN IMAGINARY	NICKELBACK INTERLOK
9	7	7	8	VOODOO GODSMACK	GODSMACK INTERLOK
10	12	9	9	PARDON ME HUMAN CLAY	INCUBUS INTERLOK
⑪	13	14	14	HOME DISFUNCTION	STAINED FLIP/ELEKTRA
12	11	12	12	MAKE ME BAD HUMAN CLAY	STAINLESS INTERLOK
13	15	16	21	WHAT IF MI:2 MAN & "SCREAM 3" SOUNDTRACK	CREEP INTERLOK
14	15	15	15	HUMAN HUMAN CLAY	CHEDD INTERLOK
15	14	11	26	NO LEAF CLOVER METALLICA	METALLICA INTERLOK
16	10	6	15	STIFF UPPER LIP STIFF UPPER LIP	A/CDC EASTWEST/EG
⑯	18	20	20	GOOSELS HUMAN CLAY	U.P.D. INTERLOK
17	17	9	9	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
⑯	28	34	34	BREAKAWAY "HUMAN CLAY"	FOO FIGHTERS INTERLOK
▲ AIRPOWER ▲					
⑳	23	26	13	BREAK STUFF SIGN/INT'L OTHER	LIMP BIZKIT FLIP/INTERSCOPE
㉑	20	22	22	ONLY GOD KNOWS WHY DEVIUT/THAT'S CAUSE	KID ROCK TOP/COOLGULLATANTIC
㉒	24	23	14	SINGIN' IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE INTERSCOPE
㉓	22	21	5	WORKIN' IT HUMAN CLAY	ODIN HENLEY INTERLOK
㉔	29	39	3	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP/COOLGULLATANTIC
㉕	30	33	9	NOW YU KNOW THE HISTORY OF ROCK	FULL DEVIL JACKET INTERSCOPE
㉖	21	15	11	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES, LIVE AT THE GREEN	MUSICMAKERS/CL
㉗	19	19	19	NEW BEGINNING THE SCIENCE OF THINGS	STIR INTERSCOPE
㉘	34	37	3	WARM MACHINE THE SCIENCE OF THINGS	TELEMANIA INTERSCOPE
㉙	27	27	12	BE IN MODERATION	STIR INTERSCOPE
㉚	26	29	4	BENT MATCHBOX TWENTY	STIR INTERSCOPE
㉛	37	36	4	LAST RESORT HUMAN CLAY	PAPA ROACH INTERSCOPE
㉜	30	28	9	NOTHING TO PROVE REINVENTING THE STEEL	CAROLINE'S SPINE INTERSCOPE
㉝	38	31	10	REVOLUTION IS MY NAME REINVENTING THE STEEL	PINTERRA INTERSCOPE
㉞	35	35	4	WAFFLE HUMAN CLAY	SEVENDOUST INTERSCOPE
㉟	—	—	2	STUPIFY DISTURBED	GRANT/REPRISE
㉟	35	31	7	THE BEST THINGS REINVENTING THE STEEL	FILTER INTERSCOPE
㉟	31	26	9	SPIDERS SYSTEM OF A DOWNS	SYSTEM OF A DOWNS AMERICAN/INTERSCOPE
㉟	NEW	2	2	BLIND AROUND HUMAN CLAY	LEAD BIZKIT HOLLYWOOD
㉟	NEW	2	2	HOLY MAN HUMAN CLAY	ONE MINUTE SILENCE INTERSCOPE
㉟	NEW	1	1	FIRST TRIP TO THE MOON HUMAN CLAY	THE NIXONS ROCK

AIRPOWER

BY BILLIE JEAN

IT'S ALL ABOUT

Billboard

MAY 27, 2000

Modern Rock Tracks™

WEEK	WEEK	WEEKS	WEEK	TRACK TITLE	ARTIST
				FROM THE DEBUT ALBUM	
①	1	3	10	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REFUGEE UNIVERSAL
②	2	2	11	ADAM'S SONG STATE OF THE STATE	BLINK-182 INTERSCOPE
③	3	1	22	WITH ARMS WIDE OPEN INTERSCOPE	RED HOT CHILI PEPPERS INTERSCOPE
④	5	5	29	PARDON ME MAKE IT POSSIBLE	INCUBUS INTERSCOPE
⑤	6	8	6	SOUR GIRL HUMAN CLAY	STONE TEMPLE PILOTS INTERLOK
⑥	9	9	15	MAKE ME BAD HUMAN CLAY	KORN INTERSCOPE
⑦	10	12	9	BRANDIT HUMAN CLAY	FOO FIGHTERS INTERSCOPE
⑧	7	6	5	VODOODO HUMAN CLAY	GODSMACK INTERLOK
⑨	13	14	5	ABSOLUTELY (STRONG) D/F A GIRL THAT MATCHES ME	NINE DAYS INTERSCOPE
⑩	15	16	8	SO DAD SAY HUMAN CLAY	THE MIGHTY BOOGIES/STONES INTERSCOPE
⑪	14	15	5	JUOHTI MI:2 NCS	A PERFECT CIRCLE INTERSCOPE
⑫	11	10	5	NOTHING AS IT SEEMS HUMAN CLAY	PEARL JAM INTERSCOPE
⑬	12	11	4	SLEEP NOW IN THE FIRE HUMAN CLAY	RAGE AGAINST THE MACHINE INTERSCOPE
⑭	9	7	26	MISERABLE A PLACE IN THE SUN	MISSABLE INTERSCOPE
⑮	16	20	5	BENT HUMAN CLAY	MATCHBOX TWENTY INTERSCOPE
⑯	17	23	4	I DISAPPEAR HUMAN CLAY	METALLICA INTERSCOPE
㉐	27	29	4	BOYZ-N-THE HOOD HUMAN CLAY	DYNAMITE HACK INTERSCOPE
㉑	19	19	12	BREAK STUFF SIGN/INT'L OTHER	LIMP BIZKIT INTERSCOPE
▲ AIRPOWER ▲					
㉒	26	25	5	TAKE A LOOK AROUND HUMAN CLAY	LIMP BIZKIT HOLLYWOOD
㉓	24	32	3	SIMPLE KING OF LIFE HUMAN CLAY	NO DOUBT INTERSCOPE
㉔	25	27	4	10 DAY'S LATE HUMAN CLAY	THIRD EYE BLIND INTERSCOPE
㉕	29	34	6	LAST RESORT HUMAN CLAY	PAPA ROACH INTERSCOPE
㉖	23	21	25	EVERYTHING YOU WANT HUMAN CLAY	VERTICAL HORizon INTERSCOPE
㉗	21	17	13	THAT BAD BOY HUMAN CLAY	BLOODHOUND GANG REPUBLIC/INTERSCOPE
㉘	18	13	14	STANO INSIDE YOUR LOVE HUMAN CLAY	THE SMASHING PUMPKINS INTERSCOPE
㉙	NEW	—	1	CHANGE WHITE POWD	OOT FONES INTERSCOPE
㉚	32	36	3	PORECLAIN HUMAN CLAY	MOBY INTERSCOPE
㉛	30	30	6	LETTERS NIGHTSHADE/HIGHLIGHTS	STROKE 9 INTERSCOPE
㉜	20	16	9	THE BEST THINGS HUMAN CLAY	FIVE FINGER DEATH INTERSCOPE
㉝	31	22	13	HOME HUMAN CLAY	STAND UP INTERSCOPE
㉞	34	36	4	ALL MY FAULT FIND IT	FENIX TIC INTERSCOPE
㉟	28	28	11	EX-GIRLFRIEND HUMAN CLAY	NO DOUBT INTERSCOPE
㉟	31	31	3	(ROCK) SUPERSTAR SKULLS/LIMBS	CYPRESS HILL INTERSCOPE
㉟	31	40	3	THE OFFENDER HUMAN CLAY	THE OFFENDER INTERSCOPE
㉟	35	36	5	SATISFIED HUMAN CLAY	BTSPOTS INTERSCOPE
㉟	39	—	2	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP/COOLGULLATANTIC
㉟	38	38	3	BROADWAY HUMAN CLAY	GOO GOO DOLLS INTERSCOPE
㉟	NEW	2	2	RIGHT NOW HUMAN CLAY	SR-71 INTERSCOPE
㉟	31	28	11	NEVER BEGINNING HUMAN CLAY	THE CAPITOL INTERSCOPE

AIRPOWER

BY BILLIE JEAN

IT'S ALL ABOUT

Billboard

MAY 27, 2000

DIRECTOR OF MARKETING

Leading New York indie label looking for Director of Marketing to take cutting edge operation into the future. Responsibilities include creating and maintaining all market plan, budgeting, scheduling and overseeing staff. This is a career opportunity. Good benefits.

Send resume to:
Billboard Classified
P.O. Box 663
1515 Broadway
New York, NY 10036

ELEKTRA ENTERTAINMENT GROUP

Administrative assistant positions in Marketing & Promotion. Applicants for entry level positions only.

Fax resume to: (212) 405-5102

Urban & electronic music industry specialists sought by NY-based, indie music Web site. Proven marketing and production expertise essential. Details:
<http://www.zactus.com/jobs>

CALL BILLBOARD AT 212-536-5888

Top 40 Tracks™

Radio

PROGRAMMING

Alison Krauss Makes Rundgren's Sad 'Difference' Her Own At AC Format

WEEK	L. WK.	W. WK.	2 WKS.	WKS.	OVR	TRACK TITLE	ARTIST	
						IMPRINT/PROMOTION LABEL	No. 1	1 week at No. 1
①	3	4	10			EVERYTHING YOU WANT	ROTA	VERTICAL HORIZON
2	1	1	16			I TRY	MACY GRAY	
3	2	3	12			THONG SONG	SISQO	
4	5	5	17			MARIA MARIA	SANTANA FEATURING THE PRODUCT G&B	
⑤	10	10	6			OOPS...I DID IT AGAIN	BRITNEY SPEARS	
6	4	2	10			BYE BYE BYE	'N SYNC	
⑦	7	9	10			BE WITH YOU	ENRIQUE IGLESIAS	
8	6	6	18			INTERSCOPE		
9	8	7	19			IT FEELS SO GOOD	SONIQUE	
10	9	8	15			SAY MY NAME	DESTINY'S CHILD	
⑪	11	14	14			BREATHE	FAITH HILL	
⑫	12	11	7			HERE YOU GO	PINK	
⑬	13	13	11			I TURN TO YOU	CHRISTINA AGUILERA	
⑭	18	21	7			HIGHER	CREED	
⑮	17	19	9			TRY AGAIN	AALIYAH	
⑯	20	33	5			BETTER OFF ALONE	ALICE DEJJAY	
⑰	14	15	10			BENT	MATCHBOX TWENTY	
⑱	24	26	8			NEVER LET YOU GO	THIRD EYE BLIND	
⑲	15	16	44			I WANNA KNOW	JOE	
⑳	19	20	0			SMOOTH	SANTANA FEATURING ROB THOMAS	
㉑	26	30	4			CRAZB AND BURN	SAVAGE GARDEN	
㉒	22	24	7			IT'S GONNA BE ME	'N SYNC	
㉓	16	12	14			BROADWAY	GOO GOO DOLLS	
㉔	27	34	3			YOU SANG TO ME	MARC ANTHONY	
㉕	21	18	14			THE REAL SLIM SHADY	EMINEM	
㉖	25	22	8			KID KNOWS WHY	KID ROCK	
㉗	27	31	6			GRADUATION (FRIENDS FOREVER)	VITAMIN C	
㉘	23	17	15			AMAZO	LONESTAR	
㉙	26	6	OTHERSHOE			RED HOT CHILI PEPPERS		
㉚	35	—	2			THE ONE	BACKSTREET BOYS	
㉛	28	25	22			SHOW ME THE MEANING OF BEING LONELY	BACKSTREET BOYS	
㉜	36	—	2			ABSOLUTELY (STORY OF A GIRL)	NINE DAYS	
㉝	39	—	2			BACK HERE	B3MMK	
㉞	32	32	21			ALL THE SMALL THINGS	BLINK-182	
㉟	34	36	5			JUMPIN, JUMPIN	DESTINY'S CHILD	
㉟	33	38	16			GET IT ON TONITE	MONTELL JORDAN	
㉟	38	35	4			WE WASN'T MAN ENOUGH	TONI BRAXTON	
㉟	40	33	5		NEW ►	BIG PIMPIN'	JAY-Z FEATURING UGK	
㉟	37	37	5			PARTY UP (UP IN HERE)	DMX	
㉟	39	—	2			RE-ENTRY	RUFF HONEY/JET JAMMIN'	
㉟	40	33	5			I THINK GOD CAN EXPLAIN	SPLENDID	
㉟	40	33	5			FORGOT ABOUT DRE	OR. DRE FEATURING EMINEM	
㉟	36	—	2			ATTENTION/INTERSCOPE		

Completed from a national sample of airplay on Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems. Radio Track No. 264 Top 40 stations are commercially monitored 24 hours a day, seven days a week. The remaining stations are monitored Monday through Friday, 6 a.m. to 6 p.m. Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

UNFORGETTABLE: For a woman who views the perfect song as one with a grim, despairing title, Alison Krauss is having an awful good time.

When it came time to pick out songs for her current album, "Forget About It"—her 10th since age 15 in 1987—the 10-time Grammy winner gleefully decided on an unapologetic set of elegies. "It's my favorite topic, man. The more depressing, the better," she says with a playful chuckle. "We don't want anybody to listen to one of our records and feel good. Forget it."

So it was only appropriate that a random listen at the local Tower Records to Tedd Rundgren's "It Wouldn't Have Made Any Difference" on his nova-inspired retakes album, "With A Twist," was an immediate draw for the artist.

"I was loving it. I thought, 'Oh, that sounds so sad. I've got to get it,'" she continues with amusement. "Then I was reading the lyrics at home and went, 'Ooo! that's terrible.' But it would really work great for me to record."

"It's a second verse that really sold it to me," she adds. It goes, "I know of hundreds of times I could be in the most unfathful arms that you always pie me/And maybe you remember that though I can't always show proof I was true/No one else could change my mind or stop me coming home to you/But those days are through."

The track, which has never been released as a single and has only been recorded by one other major artist—Johnny Mathis, of all people—is the third single from "Forget About It" on Rounder Records, following the title track, which earned the fledgling producer/best female vocal performance and best country album Grammy nominations this year.

The album peaked at No. 5 on Billboard's Top Country Albums chart upon its release last August ("Music to My Ears," Billboard, June 5, 1999) and at No. 60 on the Billboard 200, marking her highest entry onto that chart ever.

"I Wouldn't Have Made Any Difference," ever so gentle and plaintive, has just been released to adult contemporary radio, following previous single "Stay," which cracked the format's top 30 in February. For an artist who has already defied boundaries by organically crossing back and forth from the guarded blues of bluegrass to mainstream country, it's a move that doesn't give her a second thought.

"Her whole album is tremendous,



by Chuck Taylor

little violin player of her early country days. She really knows how to sing a ballad, and this is the one that could break her at this format."

"In many ways, she is her own genre," adds Danny Howard, PD of AC WDEF-FM Chattanooga, Tenn. "Some might try to pigeonhole her into a country-esque, folksy type of music, but since we're in the South, we've never had any problem maintaining her presence here. Right now in the format, there are so few AC-only artists that I am really happy. She's wonderful, like Jim Brickman. We need to have our own marquee of performers. Our audience has adopted Alison as their baby, with her incredible stage presence and all of that passion in her music."

But for Krauss, who produced "Forget About It," format lines and radio hits are nothing but distractions from what matters most: making music with her longtime band, Union Station.

"Crossover? I don't really know anything about it," she says. "It's a term I don't understand when it comes to our music, but we don't ever make 'singles' on a record. Rounder doesn't even get the record until we're done; I'm sure they're thinking about it, but that's that. You can't let anything sway you."

There's no denying that the mind-set has credence; Krauss continues to be among the most sought-after artists in the field by doing things the way she sees best. Since the release of "Forget About It," she has taken so many side steps that it can be dizzying to track.

In the May 13 issue, she earned her first No. 1 country song as Kenny Rogers' "Buy Me A Rose" backed the odds and triumphed at No. 29. With help from Billy Dean, also singing the song, from Rogers' "She Rides Wild Horses" LP on indie label Dreamcatcher. (Krauss' previous career peak was with "When You Say Nothing At All," which reached No. 3 on Hot Country Singles & Tracks in 1995.)

Krauss also appears on Dolly Parton's September 1999 bluegrass release, "The Grass Is Blue"; on the 1999 soundtrack to the film "Happy, Texas"; with "Stay"; and on Paul Page's new "Brand New Name" compilation, also released May 8. She is also set to contribute a track to the Mercury Nashville soundtrack for the upcoming Joel and Ethan Coen film, "O Brother, Where Art Thou?" due in October, starring George Clooney, John Goodman, Holly Hunter, and John Turturro.

Then there are upcoming appearances on PBS, where she will sing with the Boston Pops, and on "Austin City Limits" Saturday, May 27.

This range of projects typifies Krauss' stance as an artist who simply cannot be pinpointed. Says Brad Paul, VP of national promotion for Rounder, "Her voice, which is so powerful and yet delicate, combined with her wonderful taste in producing her music and her choice in songs, allows Alison to be appealing to the broadest audience."

"In our little microcosm here at Rounder, there are people with a wide range of tastes, and whenever she comes to town, she always reels everybody in, including the guys who are into reggae or blues," Paul adds. "They're all there. She just has a sound that's hard not to like."

Krauss is quick to point out that it's hardly a one-woman show, giving collaborative credit to her band.

"We always have the same mind-set going into the studio," she says. "I'm the material person; I search out 90% of the songs on our records. On the band projects [her contract states] that her albums go back and forth between solo and Union Station; offstage, we sit and talk about each one of them until we wear each other out."

Then, in the studio, "when you're working with a band you play and record with all the time, everybody pushes each other to be better, while everyone is their own policeman. We really enjoy the working part of it and will stick with a song until we can all live with it," she says.

That said, Krauss' goals for the future remain disarmingly simple.

"I never really thought I'd get to do this for a living when I was young, if for no other reason than 'Why would I?' she says, laughing again. "I've gotten to go to some really neat places and record with and meet my heroes. I really don't have any lofty kinds of goals. If I didn't get to do this for a living, I probably wouldn't have any complaints. I just feel like I've been really lucky."

"She Rides Wild Horses" LP on indie label Dreamcatcher. (Krauss' previous career peak was with "When You Say Nothing At All," which reached No. 3 on Hot Country Singles & Tracks in 1995.)

Krauss also appears on Dolly Parton's September 1999 bluegrass release, "The Grass Is Blue"; on the 1999 soundtrack to the film "Happy, Texas"; with "Stay"; and on Paul Page's new "Brand New Name" compilation, also released May 8. She is also set to contribute a track to the Mercury Nashville soundtrack for the upcoming Joel and Ethan Coen film, "O Brother, Where Art Thou?" due in October, starring George Clooney, John Goodman, Holly Hunter, and John Turturro.

Then there are upcoming appearances on PBS, where she will sing with the Boston Pops, and on "Austin City Limits" Saturday, May 27.

Then there are upcoming appearances on PBS, where she will sing with the Boston Pops, and on "Austin City Limits" Saturday, May 27.

Billboard**Video Monitor**TM

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

14 hours daily
1899 8th Street, NW
Washington, DC 200041 Jaz 2 Feet, UGK, Big Pimpin'
2 DMX, Party Up!
3 Dr. Dre, I Wanna Be
4 Joe, I Wanna Know
5 Salt-N-Pepa, Get Down
6 Salt-N-Pepa, It's So Hard
7 Big Punisher, It's So Hard
8 Salt-N-Pepa, Get Down
9 Salt-N-Pepa, Give Me
10 Mary J. Blige, Me & You
11 Salt-N-Pepa, Get Down
12 T-Boz, I'm Gonna Love You
13 Salt-N-Pepa, Get Down
14 Salt-N-Pepa, Get Down
15 Big Punisher, Get Down
16 Salt-N-Pepa, Get Down
17 Avant, Secreted
18 Salt-N-Pepa, Get Down
19 Trina, Cu Bambini Bitch
20 Salt-N-Pepa, Get Down
21 Dwayne Wiggins, Strange Fruit
22 Salt-N-Pepa, Get Down
23 Seal, Fall In Love
24 Salt-N-Pepa, Get Down
25 The Eastsidaz, That's It
26 Little Penny, Tonight
27 Salt-N-Pepa, Get Down
28 Cypress Hill, Superstar
29 Salt-N-Pepa, Get Down
30 Salt-N-Pepa, Get Down
31 Salt-N-Pepa, Get Down
32 Destiny's Child, Say My Name
33 Salt-N-Pepa, Get Down
34 Salt-N-Pepa, Get Down
35 Salt-N-Pepa, Get Down
36 Salt-N-Pepa, Get Down
37 Salt-N-Pepa, Get Down
38 Da Brat, Freestyle, What's Chit? Like
39 Salt-N-Pepa, Get Down
40 Cypress Hill, Superstar
41 En Vogue, Right
42 Salt-N-Pepa, Get Down
43 Mariah Care, Cryin' Out Loud
44 Salt-N-Pepa, Get Down
45 Seal, Tonight
46 Snoop, Thugz Wit It
47 Salt-N-Pepa, Get Down
48 Dr. Dre, Left, Right, Left
49 Salt-N-Pepa, Get Down
50 Housewives, Let's Dance**NEW ONS**Mary J. Blige, You Child
Kylie Minogue, As We Lay
Dionne Warwick, Singing Song Baby
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Jenni Rivera, I Wanna Know
Jazmine Sullivan, I Wanna KnowContinuous programming
2800 Opryland Rd.
Nashville, TN 372031 Jaz 2 Feet, UGK, Big Pimpin'
2 DMX, Party Up!
3 Dr. Dre, I Wanna Be
4 Joe, I Wanna Know
5 Salt-N-Pepa, Get Down
6 Salt-N-Pepa, It's So Hard
7 Big Punisher, It's So Hard
8 Salt-N-Pepa, Get Down
9 Salt-N-Pepa, Give Me
10 Mary J. Blige, Me & You
11 Salt-N-Pepa, Get Down
12 T-Boz, I'm Gonna Love You
13 Salt-N-Pepa, Get Down
14 Salt-N-Pepa, Get Down
15 Big Punisher, Get Down
16 Salt-N-Pepa, Get Down
17 Avant, Secreted
18 Salt-N-Pepa, Get Down
19 Trina, Cu Bambini Bitch
20 Salt-N-Pepa, Get Down
21 Dwayne Wiggins, Strange Fruit
22 Salt-N-Pepa, Get Down
23 Seal, Fall In Love
24 Salt-N-Pepa, Get Down
25 The Eastsidaz, That's It
26 Little Penny, Tonight
27 Salt-N-Pepa, Get Down
28 Cypress Hill, Superstar
29 Salt-N-Pepa, Get Down
30 Salt-N-Pepa, Get Down
31 Salt-N-Pepa, Get Down
32 Destiny's Child, Say My Name
33 Salt-N-Pepa, Get Down
34 Salt-N-Pepa, Get Down
35 Salt-N-Pepa, Get Down
36 Salt-N-Pepa, Get Down
37 Salt-N-Pepa, Get Down
38 Da Brat, Freestyle, What's Chit? Like
39 Salt-N-Pepa, Get Down
40 Cypress Hill, Superstar
41 En Vogue, Right
42 Salt-N-Pepa, Get Down
43 Mariah Care, Cryin' Out Loud
44 Salt-N-Pepa, Get Down
45 Seal, Tonight
46 Snoop, Thugz Wit It
47 Salt-N-Pepa, Get Down
48 Dr. Dre, Left, Right, Left
49 Salt-N-Pepa, Get Down
50 Housewives, Let's Dance**NEW ONS**

Jack Ingram, Mustang, Burn

Continuous programming
1515 Broadway, NY, NY 100361 Jaz 2 Feet, UGK, Big Pimpin'
2 DMX, Party Up!
3 Dr. Dre, I Wanna Be
4 Joe, I Wanna Know
5 Salt-N-Pepa, Get Down
6 Salt-N-Pepa, It's So Hard
7 Big Punisher, It's So Hard
8 Salt-N-Pepa, Get Down
9 Salt-N-Pepa, Give Me
10 Mary J. Blige, Me & You
11 Salt-N-Pepa, Get Down
12 T-Boz, I'm Gonna Love You
13 Salt-N-Pepa, Get Down
14 Salt-N-Pepa, Get Down
15 Big Punisher, Get Down
16 Salt-N-Pepa, Get Down
17 Avant, Secreted
18 Salt-N-Pepa, Get Down
19 Trina, Cu Bambini Bitch
20 Salt-N-Pepa, Get Down
21 Dwayne Wiggins, Strange Fruit
22 Salt-N-Pepa, Get Down
23 Seal, Fall In Love
24 Salt-N-Pepa, Get Down
25 The Eastsidaz, That's It
26 Little Penny, Tonight
27 Salt-N-Pepa, Get Down
28 Cypress Hill, Superstar
29 Salt-N-Pepa, Get Down
30 Salt-N-Pepa, Get Down
31 Salt-N-Pepa, Get Down
32 Destiny's Child, Say My Name
33 Salt-N-Pepa, Get Down
34 Salt-N-Pepa, Get Down
35 Salt-N-Pepa, Get Down
36 Salt-N-Pepa, Get Down
37 Salt-N-Pepa, Get Down
38 Da Brat, Freestyle, What's Chit? Like
39 Salt-N-Pepa, Get Down
40 Cypress Hill, Superstar
41 En Vogue, Right
42 Salt-N-Pepa, Get Down
43 Mariah Care, Cryin' Out Loud
44 Salt-N-Pepa, Get Down
45 Seal, Tonight
46 Snoop, Thugz Wit It
47 Salt-N-Pepa, Get Down
48 Dr. Dre, Left, Right, Left
49 Salt-N-Pepa, Get Down
50 Housewives, Let's Dance**NEW ONS**

Jack Ingram, Mustang, Burn

Continuous programming
1515 Broadway, NY, NY 100361 Jaz 2 Feet, UGK, Big Pimpin'
2 DMX, Party Up!
3 Dr. Dre, I Wanna Be
4 Joe, I Wanna Know
5 Salt-N-Pepa, Get Down
6 Salt-N-Pepa, It's So Hard
7 Big Punisher, It's So Hard
8 Salt-N-Pepa, Get Down
9 Salt-N-Pepa, Give Me
10 Mary J. Blige, Me & You
11 Salt-N-Pepa, Get Down
12 T-Boz, I'm Gonna Love You
13 Salt-N-Pepa, Get Down
14 Salt-N-Pepa, Get Down
15 Big Punisher, Get Down
16 Salt-N-Pepa, Get Down
17 Avant, Secreted
18 Salt-N-Pepa, Get Down
19 Trina, Cu Bambini Bitch
20 Salt-N-Pepa, Get Down
21 Dwayne Wiggins, Strange Fruit
22 Salt-N-Pepa, Get Down
23 Seal, Fall In Love
24 Salt-N-Pepa, Get Down
25 The Eastsidaz, That's It
26 Little Penny, Tonight
27 Salt-N-Pepa, Get Down
28 Cypress Hill, Superstar
29 Salt-N-Pepa, Get Down
30 Salt-N-Pepa, Get Down
31 Salt-N-Pepa, Get Down
32 Destiny's Child, Say My Name
33 Salt-N-Pepa, Get Down
34 Salt-N-Pepa, Get Down
35 Salt-N-Pepa, Get Down
36 Salt-N-Pepa, Get Down
37 Salt-N-Pepa, Get Down
38 Da Brat, Freestyle, What's Chit? Like
39 Salt-N-Pepa, Get Down
40 Cypress Hill, Superstar
41 En Vogue, Right
42 Salt-N-Pepa, Get Down
43 Mariah Care, Cryin' Out Loud
44 Salt-N-Pepa, Get Down
45 Seal, Tonight
46 Snoop, Thugz Wit It
47 Salt-N-Pepa, Get Down
48 Dr. Dre, Left, Right, Left
49 Salt-N-Pepa, Get Down
50 Housewives, Let's Dance**NEW ONS**

Jack Ingram, Mustang, Burn

Continuous programming
1515 Broadway, NY, NY 100361 Jaz 2 Feet, UGK, Big Pimpin'
2 DMX, Party Up!
3 Dr. Dre, I Wanna Be
4 Joe, I Wanna Know
5 Salt-N-Pepa, Get Down
6 Salt-N-Pepa, It's So Hard
7 Big Punisher, It's So Hard
8 Salt-N-Pepa, Get Down
9 Salt-N-Pepa, Give Me
10 Mary J. Blige, Me & You
11 Salt-N-Pepa, Get Down
12 T-Boz, I'm Gonna Love You
13 Salt-N-Pepa, Get Down
14 Salt-N-Pepa, Get Down
15 Big Punisher, Get Down
16 Salt-N-Pepa, Get Down
17 Avant, Secreted
18 Salt-N-Pepa, Get Down
19 Trina, Cu Bambini Bitch
20 Salt-N-Pepa, Get Down
21 Dwayne Wiggins, Strange Fruit
22 Salt-N-Pepa, Get Down
23 Seal, Fall In Love
24 Salt-N-Pepa, Get Down
25 The Eastsidaz, That's It
26 Little Penny, Tonight
27 Salt-N-Pepa, Get Down
28 Cypress Hill, Superstar
29 Salt-N-Pepa, Get Down
30 Salt-N-Pepa, Get Down
31 Salt-N-Pepa, Get Down
32 Destiny's Child, Say My Name
33 Salt-N-Pepa, Get Down
34 Salt-N-Pepa, Get Down
35 Salt-N-Pepa, Get Down
36 Salt-N-Pepa, Get Down
37 Salt-N-Pepa, Get Down
38 Da Brat, Freestyle, What's Chit? Like
39 Salt-N-Pepa, Get Down
40 Cypress Hill, Superstar
41 En Vogue, Right
42 Salt-N-Pepa, Get Down
43 Mariah Care, Cryin' Out Loud
44 Salt-N-Pepa, Get Down
45 Seal, Tonight
46 Snoop, Thugz Wit It
47 Salt-N-Pepa, Get Down
48 Dr. Dre, Left, Right, Left
49 Salt-N-Pepa, Get Down
50 Housewives, Let's Dance**NEW ONS**

Jack Ingram, Mustang, Burn

**Music Video
PROGRAMMING****VH1.com Adds Fan Clubs Section
To Widen Its Audience Appeal**

VH1.COM REVAMPS: With an increasing number of new Web music sites, many established sites are challenged to come up with new ways to keep consumers' attention. VH1.com recently revamped itself with a new Fan Clubs section, aimed at competing with artist resource sites like the Ultimate Band List. The new Fan Clubs section on VH1.com, which was unveiled May 15, is a comprehensive guide to links and resources for dozens of artists.

Features in the Fan Clubs section include club membership, song- and videoclips, news, bios, photos, tour dates, auctions, message boards, merchandise, concert tickets, and a directory of Web sites dedicated to the artists.

Features in the Fan Clubs section include club membership, song- and videoclips, news, bios, photos, tour dates, auctions, message boards, merchandise, concert tickets, and a directory of Web sites dedicated to the artists.

VH1.com senior VP/GM Fred Graver says, "The Fan Clubs section is almost like having another Web site. We have two core relationships: with the artists and with the audience. The Fan Clubs section is mainly about the audience. The artists listed were chosen by our focus groups, but mostly based on which artists were getting the most traffic and search requests on the site."

Graver adds that VH1.com is open to adding more artists to the Fan Clubs section, provided that the artists have "a real interest to the VH1.com audience. VH1.com has a more mainstream pop audience than other sites that may have similar features, like [VH1.com sister site] SonicNet."

The new and improved VH1.com is part of an ambitious convergence plan with VH1. VH1.com will get a bigger budget when it becomes the driving force for VH1's first Music of the Year awards, which will be determined by online voting at the Web site. (The Eye, Billboard, April 15). The awards show, which will be televised on VH1 and feature live performances, is expected to take place in late November, with a date and location to be announced.

Graver says, "We're not just letting people vote online for the awards. We're also letting them suggest what new categories or features for this awards show that they'd like to see."

T HIS & THAT: Metallica, 'N Sync, and D'Angelo will perform at this year's MTV Movie

Awards. The show will take place June 3 at the Sony Pictures Studio in Culver City, Calif., and the program will air June 8 on MTV.

Bonnie Burkert has left Capitol Records as director of visual marketing. She has taken what she calls "an extended leave of absence" to relocate to Cancun, Mexico. No replacement has been named. Burkert can be reached by E-mail at bonnieburkert@hotmail.com.

VH1.com has named Martine Charles VP of communications. She was previously director of media relations at CNBC.

MTV's network has named Clotilde Dillon VP of diversity. She was previously director of employee relations at The Associated Press.

MTV is presenting its first return of the Rock U. tour, named after the channel's rock music series. Staind, P.O.D., Dope, and Crazy Town will be on the tour, which begins June 14 in Kansas City, Mo. A "Return Of The Rock" album will be released June 19 on Roadrunner Records.

Heavy metal show "Visions Of The Dead" has been canceled on Adelphi Cable in Augsburg, Calif. The show's executive producer/host, Jim Mills, says, "I violated FCC rules in the show [by playing] Danzig's 'It's Coming Down' video. I knew I was pushing some buttons."

Adelphi officials were unavailable for comment. Mills says he plans to have the show back on the air in June.

L OCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based hard rock/heavy metal program "Rock This!"

TV affiliate: Time Warner Cable in New York.

Time slot: 6:30-7 p.m. Fridays.

Key staffer: Jen Meola, executive producer/host.

Web site: rock-this.com

E-mail address: jen@rock-this.com.

Following are the four videos on the episode that aired May 5:

1. **Kittie**, "Brickwall" (Artimus).
2. **P.O.D.**, "Southtown" (Atlantic).
3. **Type O Negative**, "Everything Dies" (Roadrunner).
4. **Amorphis**, "Divinity" (Metal Blade).



by Caria
Hay



A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 27, 2000.

THE CLIP LISTContinuous programming
1221 Collins Ave.
Miami Beach, FL 33139**BOTKOPS**

Boyz II Men, I Wanna Know
Jaz 2 Feet, UGK, Big Pimpin'
Eminem, The Slim Shady
Jagged Edge, Let's Get Married
Kanye West, I'm So Hard
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I'll Make It
Enya, The Gift
Raven-Symone, I'm So Hard
Beyoncé, I Wanna Know
Halle Berry, I'm So Hard
Salt-N-Pepa, Get Down
Dr. Dre, Snoop Dogg, The Rap Host
Erykah Badu, I'm Gonna Love You
Dionne Warwick, Singing Song Baby
Dr. Dre, I Wanna Be
Boyz II Men, Humpin'
Celine Dion, I

TOURS, NEW FACES ENLIVEN SCENE

(Continued from page 8)

Hill is expected to generate hefty box office.

Additionally, the Judds reunion tour is racking up solid numbers (more than \$5 million to date), Alan Jackson is doing very well (more than \$4 million), and Martina McBride is having a banner year (more than \$1.4 million from just 11 shows reported). Trisha Yearwood is doing better than 90% capacity on her current theater tour, according to her booking agency, Nashville-based Creative Artists Agency (CAA).

"I definitely think we've seen the worst of it," says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. "The curve has bottomed out, and we're on the way back up."

CASTE SYSTEM

Modern-era country music touring has been a tale of haves and have-nots, with only about a half-dozen acts that can consistently sell at the arena level in a given year.

The genre's top ticket-sellers of the past decade have been Garth Brooks, George Strait, Reba McEntire, Brooks & Dunn, and Alan Jackson, as well as, to a lesser extent, McGraw, Vince Gill, Alabama, and Clint Black.

From there, the drop-off is pre-



OSWALD

cipitous. The big challenge for country music is and has been to create new arena-level headliners, acts that can consistently draw more than 6,000 people a night.

Many believe help is on the way.

Shania Twain recently entered this exclusive club on the strength of a debut headlining tour that grossed more than \$7 million.

This year, Dixie Chicks come on board, and initial sales for their Fly tour are very positive. Hopes are high that others will soon follow.

"There are a bunch of people coming on strong," says Gregg Oswald, a VP in the William Morris Agency's Nashville office. "There are more people poised to move real tickets than we've seen in a long time."

Among those cited by Nashville insiders as candidates to develop into major headliners within the next couple of years are Martina McBride, LeAnn Rimes, Trisha Yearwood, Faith Hill, Toby Keith,

Jo Dee Messina, Lonestar, Kenny Chesney, Brad Paisley, Chely Wright, and Montgomery Gentry.

Some are already there. "Martina McBride is definitely the most underappreciated young headliner in this business right now," says country promoter Bill Firth of Louie Vanill Enterprise, a keen observer of a country's box-office clutch. "Lonestar is about to be a small headliner. Yearwood is in the theaters, Toby Keith and Kenny Chesney are out there trying to build something, and you've also got to watch Clay Walker, Mark Wills,

more diluted."

And while the number of acts has increased, outlets have gone the other way.

"For new acts, the club business has probably been cut in half," says Conway. "And the opening-act slots are just not there anymore. There were 15 or 16 acts hiring support a few years ago, and now there are probably eight acts buying talent to package with."

An exception is the casino market. One industry insider says that there are a lot of B-level acts who wouldn't be working nearly as much if the casinos weren't buying loads of country talent. For these acts, casinos have been a godsend.

RULES

In the frenzy of the early '90s, when country acts were attracting the attention of mainstream rock promoters, some poor career decisions were made in regard to touring.

"There were so many headliners doing so many things, with people throwing them around [that] when it levels down, there are some people who can't headline anymore, and now they're sitting over there on the mourner's bench," says Clarence Spalding, co-manager of Brooks & Dunn. "They didn't do it the right way, so now they can't play in the big leagues anymore."

And when country traffic was heaviest, some acts may have been overzealous in their ticket pricing.

"Ticket prices got way out of hand," says Rod Essig, an agent in CAA's Nashville office representing such artists as McGraw and Kimes. "We're aiming at a group of people that makes X amount of dollars, and it can get pretty expensive for a family of four to be going to a concert."

Concerts and festivals, long a mainstay for country acts at all levels, increasingly turned to other types of music, such as classic rock and pop—country became too expensive and returned too often to create excitement.

"A lot of [the decline] is due to overexposure and not enough new, innovative 'happenings,'" says David Snowden, president of Triangle Talent in Louisville, Ky., which books and produces talent for a wide range of fairs and festivals. "A lot of country music fans that were kind of on the edge have gone back to their roots, which are '70s rock acts like Styx, REO Speedwagon, and Def Leppard. I had to have a little bit of that in my music, I'd be in trouble."

Obviously, country touring's slump has been part of an overall malaise that has affected the entire industry, including record sales and radio.

"Everything affects everything," says Conway. "Ticket sales affect record sales, and record sales affect ticket sales. If interest in a certain genre of music is not as strong as it once was, people will go to the shows."

The impact of touring on record sales is certainly not lost on the labels.

"It's not so much the spikes we

see when they're touring as the spikes we don't see when they're not touring," says Bob Saporti, senior VP of Warner Bros. in Nashville. "It's all integrated. There is nothing that can't be connected in the universe. I know that seeing somebody live can inspire you by word of mouth, because it has happened to me. Touring generates word-of-mouth, and nothing is better than that."

COMING BACK

Some say that for country music to have only a half-dozen acts that can average an audience of better than 6,000 a night is more the rule than the exception. Can country sustain more major headliners?

"They're all selling records and being smart, we can sustain as many as we want," says Spalding. "If people start booking dates on top of each other, somebody's gonna get hurt. But historically, this community has communicated very well with each other."

The so-called Class of '99, which includes a major group of headliners that break include Clint Black, Garth Brooks, Alan Jackson, and Travis Tritt—was just a fortuitous set of circumstances, Oswald believes.

"It was luck," he says. "It just so happened there were a lot of great

acts last year down from nearly 600 the previous year. Still, average attendance was down 8.3%, even with fewer shows.

It's worth noting that it remains the artists' responsibility to put on a quality show that people want to see. "If you give people a great show, they'll want to come back," says Spalding.

Warner's Saporti agrees with his live music counterparts in that they all believe the worst is over for country music, in all areas.

"There is no doubt about it, we're on an upswing," he says. "There's a lot of really refreshing stuff out there, real entertainers. And you've got to be good to make it happen in live."

Even if country is not quite ready to come out of its touring doldrums, the industry can point to some noteworthy accomplishments on the road in the past five years. Garth Brooks gave country its first \$100 million tour at \$20 a pop. Shania Twain emerged as the hottest touring female in the genre since Reba McEntire, and George Strait, who mounted country's first-ever stadium tour.

Can country turn things around this year and improve on last year's touring numbers? It won't be easy. Fewer dates by Strait, along with Twain and others who toured last year not working the road at all in 1998, took a significant bite out of the bottom line. But if high-profile tours by Dixie Chicks and McGraw/Hill do as well as expected and others maintain their improvement, country could at the least be looking at a \$120 million year.

And if that doesn't happen, the industry can hope for Garth Brooks to come out of retirement and tour again. If not, perhaps someone new will explode on the country scene, which is what a lot of people are hoping for.

Says CAA's Essig, "We need an overnight whammo."

more careful with touring.

"Three years ago, we started cutting back on the number of country shows," says CAA's Essig. "Acts that were playing 150 dates cut back to 50 or 60. Now we're starting to reap the benefits of that. People are starting to learn if there is a slot when they come to town, it might be three or four years before they get a chance to see them again."

Indeed, part of country's decrease in gross dollars and attendance could be attributed to fewer shows. Fewer than 500 shows

'Ticket prices got way out of hand. It can get pretty expensive for a family of four to be going to a concert'

— ROD ESSIG —

were reported in the country genre last year, down from nearly 600 the previous year. Still, average attendance was down 8.3%, even with fewer shows.

It's worth noting that it remains the artists' responsibility to put on a quality show that people want to see. "If you give people a great show, they'll want to come back," says Spalding.

Warner's Saporti agrees with his live music counterparts in that they all believe the worst is over for country music, in all areas.

"There is no doubt about it, we're on an upswing," he says. "There's a lot of really refreshing stuff out there, real entertainers. And you've got to be good to make it happen in live."

Even if country is not quite ready to come out of its touring doldrums, the industry can point to some noteworthy accomplishments on the road in the past five years. Garth Brooks gave country its first \$100 million tour at \$20 a pop. Shania Twain emerged as the hottest touring female in the genre since Reba McEntire, and George Strait, who mounted country's first-ever stadium tour.

Can country turn things around this year and improve on last year's touring numbers? It won't be easy. Fewer dates by Strait, along with Twain and others who toured last year not working the road at all in 1998, took a significant bite out of the bottom line. But if high-profile tours by Dixie Chicks and McGraw/Hill do as well as expected and others maintain their improvement, country could at the least be looking at a \$120 million year.

And if that doesn't happen, the industry can hope for Garth Brooks to come out of retirement and tour again. If not, perhaps someone new will explode on the country scene, which is what a lot of people are hoping for.

Says CAA's Essig, "We need an overnight whammo."

SONGWRITERS, PDS AT LOGGERHEADS

(Continued from page 5)

these parameters down so small [as] to what they'll play, it's stifled our creativity as songwriters, because they [want us] to write the same song over and over again."

Echoing his CRS comments, Perry says, "They are trying to sell trees. They're not trying to sell music. The music is secondary to them. At one time the music was what ran the whole business, including radio, but now radio is running the music business. We've got the tail wagging the dog here."

Perry is so disillusioned with the country music industry that he wants to concentrate his efforts in the pop field. "I am [not working the country market] until it finds out where it wants to go, until we make these changes, until people wake up and realize that radio shouldn't be running the record business," says Perry, who has already had pop success with cuts on the last two Backstreet Boys albums.

Radio programmers view Perry's comments as the perennial and gratuitous sort of radio-bashing popular among industry types who don't truly understand the music business. KCCY San Francisco PD Dene Hallam says, "just wish that one time a Nashville songwriter would stand up at a CRS or similar gathering and say, 'Thank you, radio, for helping me get my house, car, boat, and children's education.'"

McWay Music consultant Bob Moody says authors' complaints are "a bigger insult to their fellow songwriters than to radio. Are Harlan Howard and Don Schlitz puppets of country radio? Do Tom Douglas, Sharon Vaughn, Dennis Linde, Richard Leigh, Matraca Berg, and countless other truly great songwriters turn out garbage to get airplay? Of course not."



SCHUYLER

selves that country radio only plays what we give them," he says. "They don't generate their own material... So in a very real sense we dictate what everybody gets to play."

"Radio has a tough job. I kind of feel sorry for the guys," says Arista Nashville artist Phil Vassar. ASCAP's reigning songwriter of the year, who has had cuts by Jo Dee Messina, Alan Jackson, and others. "People are just looking for good songs, and as long as you try to write the best song you can write, you're on the right track. And I think the differences that seem to break through the best. Mediocrity hurts everybody."

According to former RCA senior VP of A&R Thom Schuyler, a veteran artist and songwriter currently signed to Almo Irving, there are no simple answers.

"We blame all this stuff on the radio stations, but the producers are involved," Schuyler says. "The publishers are involved. The songwriters are involved. The record labels are certainly involved, and the artists are involved. There are a lot of people responsible for what is or is not going on."

Schuyler, who chronicled the Nashville songwriter's struggle in 1982 with *Lacy J. Dalton's "16th Avenue"*, says the present climate is especially tough.

"There is a not-so-quiet panic within the songwriting community," he says. "People are getting dropped and laid off, and staffs are being

reduced. If you're not going to write something that's going to get played on the radio, you can't stand much of a chance of surviving out there."

Radio consultant Larry Daniels believes "the fear of being different and trying something new has affected Nashville artists, songwriters, and labels in much the same way that many radio stations have opted for the safe route in picking music. I believe the stakes are so high in today's corporate environment that many very talented people are afraid to try something different. Yet history has shown that creativity can make a big difference."

Some writers say they feel the pressure to deliver radio hits, but the Nashville publishing community maintains it just encourages its writers to pen great songs.

"I'm certain that there are writers out there who write toward radio," says EMI Music Nashville executive VP/GM Lucy Overton. But, she adds, notably at her company even tells the writers, "Hey, write something for radio."

EMI creative director Bruce Burch, whose songwriting credits include Reba McEntire's "Rumor Has It" and Grammy Brown's "Wine Into Water," agrees.

"You listen to the radio and I guess subconsciously it enters your mind, but I always look at it from a different angle," says Burch. "The things that I had success with most of the time were not the same old type

of song that was played on the radio."

HERO THIS?

But many admit there is a herdlike mentality that prevails when a certain type of song or act breaks through and others try to follow.

According to Blake Chancey, Sony Music Nashville senior VP of A&R, "There are a lot of writers and artists who are followers that are trying to chase what is being successful. When we were recording the Dixie Chicks album, most people would hear it and say, 'That's what I'd like to sing.' That's really different."

A lot of people were scared by that about that. Nobody knew what would happen, but as soon as you have success with something like the Dixie Chicks, then you have five or six artists right behind them trying to either copy the same sound, cut the same type [of] song, even use the same type of instrumentation. Not only do you get that from the songwriters but from a lot of the record labels."

At least one radio consultant, Steve Warren, sides with the songwriters. "The current state of affairs is principally the result of dysfunctional radio programming," he says. "While Nashville wants to make the kind of music that consumers want to buy, the reality is that first concern has to be making the kind of music that will get a 'go' from radio's PDs and music directors."

CONSUMERS HAVE LAST WORD

According to Byron Gallimore, who produces McGraw, Faith Hill, and Messina, it's ultimately the consumer who "decides what the writers have to write. Country radio is looking—just like the record labels and everybody else—for what sells. When the consumers go buy

an album for a certain type of music, that's how everybody knows what's in demand out there. The writers who write what is successful are going to go where the demand and where the sales are."

Cook reminds songwriters that ultimately they have the power to affect what the country audience hears and buys.

"Somebody could walk in the door at any publishing company with an unbelievably innovative, great piece of material and break a new artist, start an entire career on its path, and change the whole face of this formal virtually in a year," Cook says.

"Any writer who feels a sense of discontent with the way everything's going has the power to start up their own label with the song that just shatters the status quo," he adds. "That's what we all need to be trying to do."

INDIE RETAILERS RALLYING AGAINST MAP RULING

(Continued from page 5)

an issue that the FTC got all wrong."

Like other industry players, Universal fears that a price war could break out again. In the last price war, which occurred from 1994-96, about a dozen chains fled for Chapter 11 bankruptcy protection and more than 1,000 independent stores closed, according to industry sources.

Lipset says that a price war could "adversely harm independent community-based record stores and independent local business. Those stores could be destroyed by companies that sell at below cost to bring in customers."

David Lang, president of the 10-unit, South Plainfield, N.J.-based Compact Disc World, says, "There is a lot of discussion going on among independent retailers, and a number of small retailers are writing letters. We will make ourselves heard."

Among those merchants who want to be heard on the topic is Joe Narbone Jr. of 10-unit, Wilkes-Barre, Pa.-based Gallery of Sound. He says independent retailers are very nervous about the FTC ruling.

"We all know it is an uphill battle, but we want to put a heavyweight file of paper in front of the [FTC] to let them know there is opposition to this," Narbone says. "We believe that what we've done in this is not such a great idea."

He adds, "We are still waiting to hear from the big guys—Musicland, Trans World, and Tower. They have been very silent, and hopefully they will weigh in on the issue."

Nardone apparently will have a long wait. The Musicland Group in Minneapolis refused to comment on

the issue, Trans World Entertainment senior VPC/FCO John Sullivan says the FTC ruling "is a non-event. We won't be commenting on it."

Tower Records issued a statement declaring, "We don't believe there will be a major impact in the market as a result of this ruling." The statement adds that the industry has gone through cycles in the past, but "ultimately pricing parity is always achieved as companies compete for the consumer's profitable expectation."

Independent label and distributors also say they won't be commenting on the matter. Neil Cooper, owner of New York-based ROHR, Burt Goldstein, co-owner of Kenilworth, N.J.-based Big Daddy, and Bruce Iglesias, owner of Chicago-based Alligator, all agree with Joe Weinberger, owner of Miami-based Lil' Joe Records, who says, "I don't think it will make any difference to me whatsoever."

The major labels have consistently declined comment on the MAP matter. According to FTC spokesman Eric London, the final versions of the consent decree eliminating MAP for seven years were signed by WEA on March 29. Sonny Music Distribution on April 21, EMI Music Distribution on April 22, Universal Music and Video Distribution on May 1, and BMG Distribution on May 4. Large retailers may not be planning to offer comment to the FTC because most of them have already been deposed by the agency during its three-year investigation.

Len Cosimano, VP of music merchandising at Ann Arbor, Mich.-based

Borders Books & Music, says the chain feels "very strongly positive" about MAP "I was deposed, and I was very strong in my responses that MAP didn't interfere with how we operated our business. It's bad enough that everybody thinks music is free on the Internet; now the FTC has everybody thinking that the CD should be below \$10 the store."

But with or without MAP "we will operate the way we always have," says Cosimano. "Service, selection, and price are important at Borders."

Not all merchants think that the

FTC ruling is bad for the industry. "I am sure the FTC will pay very careful attention to the cries of down-trodden retailers, who will no longer have this method for avoiding competitive discourse in the marketplace," says Mike Dreece, CEO of the 19-unit, Boston-based Newbury Comics chain. "I don't think the classical customer at Tower Records should be subsidized by Britney Spears."

Dreece predicts that the elimination of MAP will affect only about 15 or 20 records a year.



MAY 3, 2000

STETSON

CHISTIC FIBROSIS FOUNDATION

ONE HUNDRED THOUSAND DOLLARS AND 00/000

Sizzlin' Country. RCA recording artist Clint Black and his wife, Lisa Hartman Black, recently performed and were host and hostess at the sixth annual Sizzlin' Country event benefiting the Cystic Fibrosis Foundation. More than a half-million dollars were raised at the benefit, which included a dinner, a silent auction, and a live auction. Pictured holding the check, from left, are Cam Cooper, chairman of the Cystic Fibrosis Foundation; Sue Mount; Bill Lardie, president of Anderson Merchandisers end Heart of the Country honoree.

I FEEL SORRY FOR THE GUYS'
Others involved in the creative process view things less pessimistically than does Perry. Don Cook, senior VP and chief creative officer at Sony AT/TV/Tribe Publishing in Nashville, has been a successful songwriter, publisher, and producer (Brooks & Dunn, the Mavericks, Alabama). "We have to remind our-

EUROPEAN INDIES LINK IN IMPALA ORGANIZATION

(Continued from page 5)

Industry (IFIPI), even though they recognize the value of the latter's efforts.

The Independent Music Publishers and Labels Assn. (Impala) was formally established May 10 during a meeting of its founding members in Paris. "We want to be the voice of the independent sector in Europe," says Philippe Kern, the group's newly appointed general secretary and head of PolyGram.

Impala, based in Brussels, has an initial membership that includes national indie groups, such as The Assoc. of Independent Music (AIM) (UK), IFPI (France), and SOM (Sweden), as well as individual companies, including Beggars Banquet, Mute, and Cooking Vinyl from the UK; PIAS from Belgium; MNW from Sweden; and Nafe from France. Established representative groups and individual companies are also being invited to join.

Kern says Impala is not a club restricted to European companies and will welcome non-European Union (EU) companies, including those from the U.S. and Australia. PIAS co-managing director Michel Lambot, who was the driving force behind the creation of Impala, will act as interim president until a full general assembly of the members convenes to elect a president according to the group's statutes. Kern says the next meeting has been called for July 4—an appropriate date, given that it is Independence Day in the U.S.

Impala's funding will come directly from its members. Martin Goldschmidt, AIM board member and managing director of India Cooking Vinyl, explains, "We are going to levy the individual record companies and their trade associations to fund [Impala] directly." Other avenues may include European subsidies, but Goldschmidt adds, "We do not want to be dependent on any form of funding other than from our members, because we need to be able to run Impala independently, without any strings attached."

Goldschmidt says funding may also be diverted from IFPI to Impala. "In the U.K., certainly, all the independent labels contribute toward the funding of IFPI [indirectly, through U.K. collecting society Photographic Performance Ltd. (PPL)], and I know AIM is going to look for some of that money to be diverted to Impala." In 1996, PPL contributed more than \$66,000 pounds (\$1 million) to IFPI. Figures for last year are not yet available.

According to Kern, the goal of the new body is to regroup all European independent labels and music publishers and serve as a representative force for the indie movement and present its case before political institutions such as the European Commission. "The point is, Impala plans to ask for an increasing involvement of the EU in the music industry."

Kern says that on several major issues for the industry, such as rights protection, intellectual property, and piracy, Impala will work closely with international labels body IFPI. Jay

Berman, chairman/CEO of IFPI, confirms that several meetings have already taken place between the two bodies. "We talked about how to figure out what our relationship could be," says Berman. "We already agreed on a kind of working agenda. On 95% of the major issues, we share the same views. We will find a way to act in concert with Impala."

"We are looking for points of convergence," echoes Kern. The cooperation between the two bodies will be facilitated by the fact that Kern worked briefly for PolyGram and now still has IFPI experience.

Berman says the formation of this new body does not necessarily mean that the IFPI failed to represent the aspirations of the indies but that the organizations have different agendas. Impala, he points out, accepts music publishers, which IFPI doesn't, and will also lobby for subsidies to indies in Brussels. "It is not in our mandate to go to governments on behalf of our members asking to subsidize our business. We would not be able to represent them."

Kern says that in the current envi-

ronment, dominated by major companies, it is difficult for the IFPI to claim representation of the interests of European indie labels. "Independent labels have a role to play," says Kern.

Michael Haentjes, chief executive and founder of German indie label music, who sits on IFPI's board, says,

"There is no competition between IFPI and Impala, since both agree on the necessity to protect rights and fight against piracy. There was simply a need to create a new entity which would be helpful for the independents."

Asked if there wasn't a potential conflict to see Lambot, whose company is owned by IFPI member edel, as a driving force in the creation of Impala, Haentjes says that the two are not incompatible. "You don't expect edel to ask for subsidies from the EU," says Haentjes.

On the subsidies front, Goldschmidt comments, "There is a lot of

money sloshing about in Brussels in various areas, and basically the music industry isn't getting any. Impala will now give us a proper liaison with Brussels, and hopefully instead of money going into subsidizing macramé workshops, it will go to the record industry."

The creation of Impala follows several attempts to regroup the indie sector in Europe with little impact or longevity. Industry sources believe that this time the project has a better chance to succeed due to the background of the founders and especially the presence of the U.K.'s AIM as funding members.

IFPI concedes that a better-organized indie group can be helpful to the whole industry if both the IFPI and Impala can work together on issues of joint interest, such as rights protection and piracy. Goldschmidt agrees. "In terms of copyright, Impala is complementing and strengthening the IFPI's role," he says.

Distinguishing the roles of IFPI and Impala, Goldschmidt tells Billboard, "The IFPI publicly [represents] all labels, but in fact it is controlled by the

majors. Since Jay Berman has come in, he has tried to democratize it a bit, but [it remains] a very frustrating organization for independent labels. IFPI does a fantastic job on copyright lobbying and piracy, which we support 110%. But [IFPI] lacks credibility, because they don't represent the independents well enough."

One potential area of conflict between the two groups could be the issue of broadcasting quotas. "The IFPI is probably against quotas per se, but I don't know where Impala will end up on quotas," says Goldschmidt. He notes privately that Impala could become involved through discussions as the upcoming negotiations between IFPI and BIEM on the standard mechanical royalty rate for countries throughout the EU.

And citing another different approach, Goldschmidt reveals that the new organization already has taken steps to comment on the proposed merger between Warner and EMI. "Impala has put in a big submission to Brussels [about the merger], and it probably differs from the IFPI one," he says.

'HOPE' CD TO BENEFIT HOMELESS GROUP

(Continued from page 5)

and children.

The album was produced by Broadway artist Barbara Rosen, who is featured on the set, along with singer-songwriters Rachel Breslow, Ashley Cleveland, Eliza Gilkyson, Sara Hickman, Tish Hinojosa, Jan Luby, Laurie McClain, Lori McKenna, Suzy Roche, Ramona Silver, Karen Taylor-Good, and Diane Zeigler.

"I had my daughter three years ago," says Kessler, "and ever since I wanted to combine my calling as a mother with my career as a songwriter. I realized there really wasn't any album that represented that, and that's how the idea to do this album came about. I wanted to do something that celebrates the bond between mothers and children."

"I was so moved by the whole 'Responsive project,'" Kessler says of an annual food-drive benefit album, which benefits Respenda, a nonprofit organization for victims of domestic violence (Billboard, Jan. 22, 1990). "It's like working hands-on in the community to empower women."

She adds of the "Mothers" album's musical direction: "I didn't want a completely sleepy record. I had a critical ear for anything that was too sappy. I wanted to touch on things that were truthful and raw, musically and lyrically."

"There were a lot of people who wanted to be on this album," says Phil Antoniades, CEO of Artist Development Associates Inc., the company behind CDF Freedom. "But the biggest surprise was that some people didn't want to be on the record, because they don't want to be on the record, even if it's a stigma."

Kessler adds, "The album also speaks for the frustrations many women feel in the music business about not being the 'right' age or the 'right' size."

Antoniades, Kessler's husband, says that the target audience for the album

is "24- to 40-year-olds who still buy CDs. There's a lot of inspiration in this album because mothers get unique inspiration from their children."

He explains how the album's proceeds will be allocated to Project Hope: "We're going to be paying a minimum of \$3 per CD to the charity, until the album recoups its expenses. After the album recoups expenses, we'll be giving all the profits to Project Hope."

Project Hope director of development Meg Laszardi says, "We're thrilled to be approached about this album. How could we not pass up this opportunity? Even though we have a great economy right now and a low unemployment rate, there's a [homeless] population that's not being seen or heard. People may have jobs but not jobs that pay enough living wages."

Project Hope had roots in its community since 1981. Laszardi says that Project Hope is all about "helping homeless families achieve self-sufficiency. Creating more shelters isn't the solution to homelessness. We're focusing on creating programs to end homelessness, such as adult-education programs."

The "Mothers" album is being sold on the CD Freedom Web site (cdfreedom.com), as well as Boston-based retail chain Newbury Comics. Antoniades says that the company is securing a deal to distribute the album through Red Eye Distribution by the end of May.

Natalie Walek, buyer for the Newbury Comics chain, says, "Barbara has had successful records with us in the past. The 'Mothers' album is for a good cause, and there is no reason to expect it to do fairly well."

The "Mothers" CD and Project Hope were the focal point of a Mother's Day concert to benefit Project Hope May 14. The concert, which took place at the Somerville (Mass.) Theatre, featured performances from Kessler, Mary Lou Lord,

McKenna, Silver, and Lucy. The concert was sponsored by public radio station WUMB-Boston.

"We did a special announcement on the air about the album and the concert," says WUMB music director Marilyn Reit Beyer, who hosted the Mother's Day concert. "It's a wonderful recording. We've been playing it, and there have been a number of people asking how they can get the album. I don't have to do anybody a favor to play the album, because every song is high-quality. But it's nice to play it, because it's good a cause."

Singer/songwriter Hickman says that being both a mother and performing artist can present unique challenges: "There's still a perception that female artists who get pregnant will drop out of sight, because their children will become more important than their music." It's true you have to alter your priorities when you become a mom, but you have to realize that children aren't a burden to female artists. We can have support in raising our children."

Hickman, who is pregnant with her second child, due this summer, adds that she was able to tour this

year through her eighth month of pregnancy. "Two and a half years ago, I toured with David Fogelberg, and I brought my daughter along with me. It was fun, and people were a lot more accommodating than you'd think they'd be. There are certainly days when it's overwhelming being a mom and an artist, but most of it is walking hand in hand. It makes me enjoy my music more."

Kessler says, "Touring is definitely a unique challenge for mothers in the music industry. When my daughter was younger, it was easier to organize baby-sitting, but you adjust and do what you have to do."

"We've had such a great response to the 'Mothers' CD," Kessler adds. "One of the things people tell me about the album is that it's more cohesive than most artist compilations because of the theme. You could lose track of who's singing, but the contribution to Project Hope, because with this album I wanted to take something that was frustrating and make something positive out of it."

For more album information, call 800-837-3397. For more information on Project Hope, call 617-442-1880.

THE GETAWAY PEOPLE

(Continued from page 15)

crossing it in every possible way in a van," adds Boots.

There will be audio concert Web-casting at select tour stops. "They're a band you don't have to tell to go online," says Ebbin, indicating plenty of imminent chat opportunities. "They're really friendly interactive with fans and are always happy to talk to those kids."

The "Mothers" CD and Project Hope were the focal point of a Mother's Day concert to benefit Project Hope May 14. The concert, which took place at the Somerville (Mass.) Theatre, featured performances from Kessler, Mary Lou Lord,

But Ebbin adds that intensive promotion at major chains will also transpire and notes that the Getaway People have "made a lot of friends [at retail stores] on being on road this long."

One friend the band made at radio is Keith Goss, music director for radio station WDNR-FM in Atlanta. Of the new album, he notes, "There are good, funky, hooky-sounding songs, and 'Six Pack' will be a good nighttime record for us, with a lot of crossover potential on alternative stations and perhaps some of the top 40s that play cool stuff like Beck."

Hot 100 Airplay

Compiled from a national sample of airplay stations by Broadcast Data Systems. Radio Track service. Stations are surveyed approximately 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing actual times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK WEEKS ON CHART

LAST WEEK	WEEKS ON	TITLE	ARTIST (INFRIM/PROMOTION/LABEL)
1	1	NO. 1 SHONG (DRAKE/TOMASSEN/SHONG)	SHONG (DRAKE/TOMASSEN/SHONG)
2	16	THONG MARIA MARIA (TOMASSEN/COLUMBIA)	MARIA MARIA (TOMASSEN/COLUMBIA)
3	30	BREATH (FATLUCK (WENNER BRO'S)/NASHVILLE/WRK)	FATLUCK (WENNER BRO'S)/NASHVILLE/WRK
4	15	STAY (I'M A LITTLE) CRAZY (BRO)	STAY (I'M A LITTLE) CRAZY (BRO)
5	13	EVERYTHING YOU WANT (DON'T TALK TO ME)	EVERYTHING YOU WANT (DON'T TALK TO ME)
6	12	TRY AGAIN (ARLIE BLACK/SONG/INTERSCOPE)	TRY AGAIN (ARLIE BLACK/SONG/INTERSCOPE)
7	9	BE WITH YOU (JONATHAN CEDERSKOG/INTERSCOPE)	BE WITH YOU (JONATHAN CEDERSKOG/INTERSCOPE)
8	22	I WANNA KNOW (JOE LOVETT)	I WANNA KNOW (JOE LOVETT)
9	10	SAY MY NAME (DANIEL (COLUMBIA))	SAY MY NAME (DANIEL (COLUMBIA))
10	8	BYE BYE BYE (N SYNC/TELE)	BYE BYE BYE (N SYNC/TELE)
11	16	THE LITTLE SHADY (DUSTY (TOMASSEN/INTERSCOPE))	THE LITTLE SHADY (DUSTY (TOMASSEN/INTERSCOPE))
12	14	DOPSI... IT'S NOT AGAIN (DUSTY (TOMASSEN/INTERSCOPE))	DOPSI... IT'S NOT AGAIN (DUSTY (TOMASSEN/INTERSCOPE))
13	42	AMAZED (LOSTSTAR (BML))	AMAZED (LOSTSTAR (BML))
14	11	IT FEELS SO GOOD (DUSTY (TOMASSEN/INTERSCOPE))	IT FEELS SO GOOD (DUSTY (TOMASSEN/INTERSCOPE))
15	30	HIGHER (CARL (I'M NOT UP))	HIGHER (CARL (I'M NOT UP))
16	13	YOU SAID (DANIEL (COLUMBIA))	YOU SAID (DANIEL (COLUMBIA))
17	13	WHERE YOU GO (FINN (ALFA/INTERSCOPE))	WHERE YOU GO (FINN (ALFA/INTERSCOPE))
18	2	3 (TOMMY (COLUMBIA))	3 (TOMMY (COLUMBIA))
19	15	I WISH (DUSTY (TOMASSEN/INTERSCOPE))	I WISH (DUSTY (TOMASSEN/INTERSCOPE))
20	17	WE WASN'T MAN ENOUGH (TONI BRAUNAU (LY/ACE/INTERSCOPE))	WE WASN'T MAN ENOUGH (TONI BRAUNAU (LY/ACE/INTERSCOPE))
21	6	DEME (DUSTY (TOMASSEN/INTERSCOPE))	DEME (DUSTY (TOMASSEN/INTERSCOPE))
22	7	SMOOTH (SANIA REHAB (RCA))	SMOOTH (SANIA REHAB (RCA))
23	24	SIG HUMPHRIES (SIG-A/RELATED JAMMING)	SIG HUMPHRIES (SIG-A/RELATED JAMMING)
24	15	OTHERWISE (RED HOT CHILI PEPPERS (MOTOWN))	OTHERWISE (RED HOT CHILI PEPPERS (MOTOWN))
25	23	DRUGS (DUSTY (TOMASSEN/INTERSCOPE))	DRUGS (DUSTY (TOMASSEN/INTERSCOPE))
26	17	CRASH AND BURN (DUSTY (TOMASSEN/INTERSCOPE))	CRASH AND BURN (DUSTY (TOMASSEN/INTERSCOPE))
27	16	NEVER LET YOU GO (THREE EYE BLIND/INTERSCOPE)	NEVER LET YOU GO (THREE EYE BLIND/INTERSCOPE)
28	32	BETTER OFF ALONE (DUSTY (TOMASSEN/INTERSCOPE))	BETTER OFF ALONE (DUSTY (TOMASSEN/INTERSCOPE))
29	12	THE WAY YOU LOVE ME (FATLUCK (WENNER BRO'S)/NASHVILLE/WRK)	THE WAY YOU LOVE ME (FATLUCK (WENNER BRO'S)/NASHVILLE/WRK)
30	31	BROADWAY (DUSTY (TOMASSEN/INTERSCOPE))	BROADWAY (DUSTY (TOMASSEN/INTERSCOPE))
31	28	SHOW ME THE WEARING OF BEING LONELY (DUSTY (TOMASSEN/INTERSCOPE))	SHOW ME THE WEARING OF BEING LONELY (DUSTY (TOMASSEN/INTERSCOPE))
32	29	ONLY GOD KNOWS WHY (KID ROCK (T-COLAB/INTERSCOPE))	ONLY GOD KNOWS WHY (KID ROCK (T-COLAB/INTERSCOPE))
33	40	SHES' GOT IT (DUSTY (TOMASSEN/INTERSCOPE))	SHES' GOT IT (DUSTY (TOMASSEN/INTERSCOPE))
34	35	WHERE I WANNA BE (DONNIE JONES (ALFA/INTERSCOPE))	WHERE I WANNA BE (DONNIE JONES (ALFA/INTERSCOPE))
35	41	THE CHAIN OF LOVE (DUSTY (TOMASSEN/INTERSCOPE))	THE CHAIN OF LOVE (DUSTY (TOMASSEN/INTERSCOPE))
36	35	LET'S GET MARRIED (DUSTY (TOMASSEN/INTERSCOPE))	LET'S GET MARRIED (DUSTY (TOMASSEN/INTERSCOPE))
37	4	TAKE IT DOWN (DUSTY (TOMASSEN/INTERSCOPE))	TAKE IT DOWN (DUSTY (TOMASSEN/INTERSCOPE))
38	27	PRAYIN' FOR DAYLIGHT (DUSTY (TOMASSEN/INTERSCOPE))	PRAYIN' FOR DAYLIGHT (DUSTY (TOMASSEN/INTERSCOPE))
39	13	SOMEDAY (SUSAN ELIAS/INTERSCOPE)	SOMEDAY (SUSAN ELIAS/INTERSCOPE)

Records with the greatest airplay gain. © 2000 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

1	1	THAT'S THE WAY IT IS (DUSTY (TOMASSEN/INTERSCOPE))	THAT'S THE WAY IT IS (DUSTY (TOMASSEN/INTERSCOPE))
2	3	BACH AT BETH (BRYANT (MOTOWN))	BACH AT BETH (BRYANT (MOTOWN))
3	1	THEN THE MORNING COMES (BRYANT (MOTOWN))	THEN THE MORNING COMES (BRYANT (MOTOWN))
4	3	BRING IT ALL TO ME (BLACK TRAXX (MOTOWN/COLUMBIA))	BRING IT ALL TO ME (BLACK TRAXX (MOTOWN/COLUMBIA))
5	4	ALL THE SMALL THINGS (BRYANT (MOTOWN/COLUMBIA))	ALL THE SMALL THINGS (BRYANT (MOTOWN/COLUMBIA))
6	5	MEET VIRGINIA (PAUL FRANKLIN/COLUMBIA)	MEET VIRGINIA (PAUL FRANKLIN/COLUMBIA)
7	6	WHAT A GIRL (PAUL FRANKLIN/COLUMBIA)	WHAT A GIRL (PAUL FRANKLIN/COLUMBIA)
8	7	COWBOY TAKE ME AWAY (PAUL FRANKLIN/COLUMBIA)	COWBOY TAKE ME AWAY (PAUL FRANKLIN/COLUMBIA)
9	6	MY BEST FRIEND (PAUL FRANKLIN/COLUMBIA)	MY BEST FRIEND (PAUL FRANKLIN/COLUMBIA)
10	11	BLACK BALLOON (PAUL FRANKLIN/COLUMBIA)	BLACK BALLOON (PAUL FRANKLIN/COLUMBIA)
11	10	WHERE MY GIRLS AT? (PAUL FRANKLIN)	WHERE MY GIRLS AT? (PAUL FRANKLIN)
12	14	STAY (PAUL FRANKLIN/INTERSCOPE)	STAY (PAUL FRANKLIN/INTERSCOPE)
13	15	SOMEDAY (SUSAN ELIAS/INTERSCOPE)	SOMEDAY (SUSAN ELIAS/INTERSCOPE)

Records are titles which have appeared on the Hot 100 chart for more than 2 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rock outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK LAST WEEK WEEKS ON CHART

LAST WEEK	WEEKS ON	TITLE	ARTIST (INFRIM/PROMOTION/LABEL)
1	1	NO. 1 SHONG (DRAKE/TOMASSEN/SHONG)	SHONG (DRAKE/TOMASSEN/SHONG)
2	30	BREATH (FATLUCK (WENNER BRO'S)/NASHVILLE/WRK)	FATLUCK (WENNER BRO'S)/NASHVILLE/WRK
3	4	STAY (I'M A LITTLE) CRAZY (BRO)	STAY (I'M A LITTLE) CRAZY (BRO)
4	13	EVERYTHING YOU WANT (DON'T TALK TO ME)	EVERYTHING YOU WANT (DON'T TALK TO ME)
5	12	TRY AGAIN (ARLIE BLACK/SONG/INTERSCOPE)	TRY AGAIN (ARLIE BLACK/SONG/INTERSCOPE)
6	7	BE WITH YOU (JONATHAN CEDERSKOG/INTERSCOPE)	BE WITH YOU (JONATHAN CEDERSKOG/INTERSCOPE)
7	9	I WANNA KNOW (JOE LOVETT)	I WANNA KNOW (JOE LOVETT)
8	22	SAY MY NAME (DANIEL (COLUMBIA))	SAY MY NAME (DANIEL (COLUMBIA))
9	10	BYE BYE BYE (N SYNC/TELE)	BYE BYE BYE (N SYNC/TELE)
10	8	THE LITTLE SHADY (DUSTY (TOMASSEN/INTERSCOPE))	THE LITTLE SHADY (DUSTY (TOMASSEN/INTERSCOPE))
11	16	DOPSI... IT'S NOT AGAIN (DUSTY (TOMASSEN/INTERSCOPE))	DOPSI... IT'S NOT AGAIN (DUSTY (TOMASSEN/INTERSCOPE))
12	14	AMAZED (LOSTSTAR (BML))	AMAZED (LOSTSTAR (BML))
13	42	IT FEELS SO GOOD (DUSTY (TOMASSEN/INTERSCOPE))	IT FEELS SO GOOD (DUSTY (TOMASSEN/INTERSCOPE))
14	11	HIGHER (CARL (I'M NOT UP))	HIGHER (CARL (I'M NOT UP))
15	30	YOU SAID (DANIEL (COLUMBIA))	YOU SAID (DANIEL (COLUMBIA))
16	13	WHERE YOU GO (FINN (ALFA/INTERSCOPE))	WHERE YOU GO (FINN (ALFA/INTERSCOPE))
17	13	3 (TOMMY (COLUMBIA))	3 (TOMMY (COLUMBIA))
18	2	5 (TOMMY (COLUMBIA))	5 (TOMMY (COLUMBIA))
19	15	I WISH (DUSTY (TOMASSEN/INTERSCOPE))	I WISH (DUSTY (TOMASSEN/INTERSCOPE))
20	17	WE WASN'T MAN ENOUGH (TONI BRAUNAU (LY/ACE/INTERSCOPE))	WE WASN'T MAN ENOUGH (TONI BRAUNAU (LY/ACE/INTERSCOPE))
21	6	DEME (DUSTY (TOMASSEN/INTERSCOPE))	DEME (DUSTY (TOMASSEN/INTERSCOPE))
22	7	SMOOTH (SANIA REHAB (RCA))	SMOOTH (SANIA REHAB (RCA))
23	24	SIG HUMPHRIES (SIG-A/RELATED JAMMING)	SIG HUMPHRIES (SIG-A/RELATED JAMMING)
24	15	OTHERWISE (RED HOT CHILI PEPPERS (MOTOWN))	OTHERWISE (RED HOT CHILI PEPPERS (MOTOWN))
25	12	DRUGS (DUSTY (TOMASSEN/INTERSCOPE))	DRUGS (DUSTY (TOMASSEN/INTERSCOPE))
26	17	CRASH AND BURN (DUSTY (TOMASSEN/INTERSCOPE))	CRASH AND BURN (DUSTY (TOMASSEN/INTERSCOPE))
27	16	NEVER LET YOU GO (THREE EYE BLIND/INTERSCOPE)	NEVER LET YOU GO (THREE EYE BLIND/INTERSCOPE)
28	32	BETTER OFF ALONE (DUSTY (TOMASSEN/INTERSCOPE))	BETTER OFF ALONE (DUSTY (TOMASSEN/INTERSCOPE))
29	12	THE WAY YOU LOVE ME (FATLUCK (WENNER BRO'S)/NASHVILLE/WRK)	THE WAY YOU LOVE ME (FATLUCK (WENNER BRO'S)/NASHVILLE/WRK)
30	31	BROADWAY (DUSTY (TOMASSEN/INTERSCOPE))	BROADWAY (DUSTY (TOMASSEN/INTERSCOPE))
31	28	SHOW ME THE WEARING OF BEING LONELY (DUSTY (TOMASSEN/INTERSCOPE))	SHOW ME THE WEARING OF BEING LONELY (DUSTY (TOMASSEN/INTERSCOPE))
32	29	ONLY GOD KNOWS WHY (KID ROCK (T-COLAB/INTERSCOPE))	ONLY GOD KNOWS WHY (KID ROCK (T-COLAB/INTERSCOPE))
33	40	SHES' GOT IT (DUSTY (TOMASSEN/INTERSCOPE))	SHES' GOT IT (DUSTY (TOMASSEN/INTERSCOPE))
34	35	WHERE I WANNA BE (DONNIE JONES (ALFA/INTERSCOPE))	WHERE I WANNA BE (DONNIE JONES (ALFA/INTERSCOPE))
35	41	THE CHAIN OF LOVE (DUSTY (TOMASSEN/INTERSCOPE))	THE CHAIN OF LOVE (DUSTY (TOMASSEN/INTERSCOPE))
36	35	LET'S GET MARRIED (DUSTY (TOMASSEN/INTERSCOPE))	LET'S GET MARRIED (DUSTY (TOMASSEN/INTERSCOPE))
37	4	TAKE IT DOWN (DUSTY (TOMASSEN/INTERSCOPE))	TAKE IT DOWN (DUSTY (TOMASSEN/INTERSCOPE))
38	27	PRAYIN' FOR DAYLIGHT (DUSTY (TOMASSEN/INTERSCOPE))	PRAYIN' FOR DAYLIGHT (DUSTY (TOMASSEN/INTERSCOPE))
39	13	SOMEDAY (SUSAN ELIAS/INTERSCOPE)	SOMEDAY (SUSAN ELIAS/INTERSCOPE)

Records with the greatest airplay gain. © 2000 Billboard/BPI Communications

Title Publisher Licensing Org Sheet Music Dist.

1521 LISTEN TO A GIRL (HARRY STYLES) (ASCAP/Music)

1532 MARIA (TOMASSEN) (BML/Golden Gate)

1533 SISTER (HARRY STYLES) (ASCAP/Music)

1534 GROWING UP (HARRY STYLES) (ASCAP/Music)

1535 HEART (HARRY STYLES) (ASCAP/Music)

1536 STRANGER (HARRY STYLES) (ASCAP/Music)

1537 DROWN (HARRY STYLES) (ASCAP/Music)

1538 HEART (HARRY STYLES) (ASCAP/Music)

1539 HEART (HARRY STYLES) (ASCAP/Music)

1540 HEART (HARRY STYLES) (ASCAP/Music)

1541 HEART (HARRY STYLES) (ASCAP/Music)

1542 HEART (HARRY STYLES) (ASCAP/Music)

1543 HEART (HARRY STYLES) (ASCAP/Music)

1544 HEART (HARRY STYLES) (ASCAP/Music)

1545 HEART (HARRY STYLES) (ASCAP/Music)

1546 HEART (HARRY STYLES) (ASCAP/Music)

1547 HEART (HARRY STYLES) (ASCAP/Music)

1548 HEART (HARRY STYLES) (ASCAP/Music)

1549 HEART (HARRY STYLES) (ASCAP/Music)

1550 HEART (HARRY STYLES) (ASCAP/Music)

1551 HEART (HARRY STYLES) (ASCAP/Music)

1552 HEART (HARRY STYLES) (ASCAP/Music)

1553 HEART (HARRY STYLES) (ASCAP/Music)

1554 HEART (HARRY STYLES) (ASCAP/Music)

1555 HEART (HARRY STYLES) (ASCAP/Music)

1556 HEART (HARRY STYLES) (ASCAP/Music)

1557 HEART (HARRY STYLES) (ASCAP/Music)

1558 HEART (HARRY STYLES) (ASCAP/Music)

1559 HEART (HARRY STYLES) (ASCAP/Music)

1560 HEART (HARRY STYLES) (ASCAP/Music)

1561 HEART (HARRY STYLES) (ASCAP/Music)

1562 HEART (HARRY STYLES) (ASCAP/Music)

1563 HEART (HARRY STYLES) (ASCAP/Music)

1564 HEART (HARRY STYLES) (ASCAP/Music)

1565 HEART (HARRY STYLES) (ASCAP/Music)

1566 HEART (HARRY STYLES) (ASCAP/Music)

1567 HEART (HARRY STYLES) (ASCAP/Music)

1568 HEART (HARRY STYLES) (ASCAP/Music)

1569 HEART (HARRY STYLES) (ASCAP/Music)

1570 HEART (HARRY STYLES) (ASCAP/Music)

1571 HEART (HARRY STYLES) (ASCAP/Music)

1572 HEART (HARRY STYLES) (ASCAP/Music)

1573 HEART (HARRY STYLES) (ASCAP/Music)

1574 HEART (HARRY STYLES) (ASCAP/Music)

1575 HEART (HARRY STYLES) (ASCAP/Music)

1576 HEART (HARRY STYLES) (ASCAP/Music)

1577 HEART (HARRY STYLES) (ASCAP/Music)

1578 HEART (HARRY STYLES) (ASCAP/Music)

1579 HEART (HARRY STYLES) (ASCAP/Music)

1580 HEART (HARRY STYLES) (ASCAP/Music)

1581 HEART (HARRY STYLES) (ASCAP/Music)

1582 HEART (HARRY STYLES) (ASCAP/Music)

1583 HEART (HARRY STYLES) (ASCAP/Music)

1584 HEART (HARRY STYLES) (ASCAP/Music)

1585 HEART (HARRY STYLES) (ASCAP/Music)

1586 HEART (HARRY STYLES) (ASCAP/Music)

1587 HEART (HARRY STYLES) (ASCAP/Music)

1588 HEART (HARRY STYLES) (ASCAP/Music)

1589 HEART (HARRY STYLES) (ASCAP/Music)

1590 HEART (HARRY STYLES) (ASCAP/Music)

1591 HEART (HARRY STYLES) (ASCAP/Music)

1592 HEART (HARRY STYLES) (ASCAP/Music)

1593 HEART (HARRY STYLES) (ASCAP/Music)

1594 HEART (HARRY STYLES) (ASCAP/Music)

1595 HEART (HARRY STYLES) (ASCAP/Music)

1596 HEART (HARRY STYLES) (ASCAP/Music)

1597 HEART (HARRY STYLES) (ASCAP/Music)

1598 HEART (HARRY STYLES) (ASCAP/Music)

1599 HEART (HARRY STYLES) (ASCAP/Music)

1600 HEART (HARRY STYLES) (ASCAP/Music)

1601 HEART (HARRY STYLES) (ASCAP/Music)

1602 HEART (HARRY STYLES) (ASCAP/Music)

1603 HEART (HARRY STYLES) (ASCAP/Music)

1604 HEART (HARRY STYLES) (ASCAP/Music)

1605 HEART (HARRY STYLES) (ASCAP/Music)

1606 HEART (HARRY STYLES) (ASCAP/Music)

1607 HEART (HARRY STYLES) (ASCAP/Music)

1608 HEART (HARRY STYLES) (ASCAP/Music)

1609 HEART (HARRY STYLES) (ASCAP/Music)

1610 HEART (HARRY STYLES) (ASCAP/Music)

1611 HEART (HARRY STYLES) (ASCAP/Music)

1612 HEART (HARRY STYLES) (ASCAP/Music)

1613 HEART (HARRY STYLES) (ASCAP/Music)

1614 HEART (HARRY STYLES) (ASCAP/Music)

1615 HEART (HARRY STYLES) (ASCAP/Music)

1616 HEART (HARRY STYLES) (ASCAP/Music)

1617 HEART (HARRY STYLES) (ASCAP/Music)

1618 HEART (HARRY STYLES) (ASCAP/Music)

1619 HEART (HARRY STYLES) (ASCAP/Music)

1620 HEART (HARRY STYLES) (ASCAP/Music)

1621 HEART (HARRY STYLES) (ASCAP/Music)

1622 LEARN TO FLY (HARRY STYLES) (ASCAP/Music)

1623 MAMI I FEEL LIKE A WOMAN (SHARIA TAYLOR (INTERSCOPE))

1624 SHE'S SO HIGH (PAUL FRANKLIN (INTERSCOPE))

1625 THAT'S AWAY (PAUL FRANKLIN (INTERSCOPE))

1626 PRAYIN' FOR DAYLIGHT (PAUL FRANKLIN (INTERSCOPE))

1627 SOMEDAY (PAUL FRANKLIN (INTERSCOPE))

1628 WHERE I GO (PAUL FRANKLIN (INTERSCOPE))

1629 I DON'T WANNA LOVE ME (PAUL FRANKLIN (INTERSCOPE))

1630 PUREST OF A PAIN (PAUL FRANKLIN (INTERSCOPE))

TOMMY BOY AND NIMBUS LABELS ARE TOP AFIM WINNERS

(Continued from page 10)

City Music's David Wilson and Cleveland International Records' Wojtila Rodich Band supplied the pre-dinner music.

A complete list of AFIM Indie Award winners follows.

Americana: "In Spite Of Ourselves," John Price (On Roy).

Bluegrass: "The Grass Is Blue," Dolly Parton (Sugar Hill).

Acoustic blues: "Living Country

"Blues," various artists (Evidence Music). **Electric blues:** "Live In Chicago," Luther Allison (Alligator).

Celtic/British Isles: "Broken Ground," Waterstones (Carthy Topic).

Children's music: "Goin' Wild," Banana Slug (Banana Slug Music).

Children's storytelling: "Little Ptole's T-Rex Adventure," Odds Bodkin (Retroverb Prod.).

Ensemble classical: Schoenberg: *Verklerte Nacht*, Brundis Quartett (Nimbus).

Orchestral classical: "Boulangier: Faust Et Hélène," various artists with BBC Philharmonic (Chandos).

Spanish classical: Spanish Piano Music, Vol. 2, Martin Jones (Nimbus).

Contemporary Christian: "Defying Gravity," John Elefante (Papin Music).

Country: "What I Deserve," Kelly Willis (Rykodisc).

Dance album: "Remedy," Basement Jaxx (Astralwerks).

Electronics: "Royal Astrocamp," u-Ziq (Astralwerks).

Contemporary folk: "The Crossing," Tim O'Brien (Ahas).

Traditional folk: "The Wind And Rain," Jody Stecher (Applesseed Recordings).

Gospel: "Emanuel (God With Us)," Mavis Staples (Mavis Chair (Milestone)).

Southern and bluesgrass gospel: "Winding Through Life," Doyle Lawson & Quicksilver (Sugar Hill).

Hip-hop: "So... How's Your Girl?," Handsome Boy Modeling School (Tommy Boy).

Historical: "From Spirituals To Songs," various artists (Vanguard).

Acoustic instrumental: "The Gateway," Hayes & Blazer (Ben Lauren Prod.).

Electronic/ambient instrumental: "Light Fantastic," Bob Seger (Patton).

Vanguard jazz Orchestra: "Soul Legacy," Various (Vanguard).

Contemporary jazz: "Listen," Chuck Loeb (Shanachie).

Mainstream jazz: "Remembering Thomas," Mario Fawole (Knitting Factory Records).

Latin and cabaret vocals: "It's All About Love," Carl Cook (Macmillan).

Latin: "Maferuen," Tony Martínez (Blue Jackal).

New age: "Afterglow," Hoppe/Tillman/Whester (Hearts of Space).

North American native music: "Heart Of The World," Mary Youngblood (Silver Cane).

Oddities: "Have 'Twangy' Guitar Will Travel," Duane Eddy (Jamie).

Pop: "Teny Night," Lucy Kaplan (Red House).

R&B: "Gonna Get The Groove Back," Jennifer Taylor (Malaco).

Rock: "Prince Among Thieves," Prince Paul (Tommy Boy).

Reggae: "The Sound Of Channel One: King Tubby Collection," various artists (Triple J).

Ridge: "Somewhere Between Heaven And Earth," Cindy Bullens (Artemis).

Alternative rock: "Male Variations," Tom Petty (Eptaph).

Extreme rock: "Time Of Grace," Neurosis (Relapse/Release).

Seasonal music: "A Winter Solstice With Helicon," Helicon (Recordings).

Singles: "Sexual (La Da Da)," Amber (Tommy Boy).

Soundtrack/track recording: "Do Re Mi," 1999 cast recording/Nathan Lane (Broadway).

Spoken word: "Richard Pawkers: The History Of Opera," Robert Powell (Naxos Audiobooks).

Contemporary world: "Bilbao 06/00," Kepa Junkera (Ahalia).

Traditional world: "The Raga Guide," various artists (Nimba).

Stevie Nicks: "I'm The Greatest," Stevie Nicks (Dynamite/Smash).

Liner notes: "Cole Porter You're Sure."

Design: "Hazy Daze," Equation, design by David Hughes and PFT (Putumayo World Music).

Packaging: "Dancing With The Dead," various artists, design by Stoltze Design (Ellipsis Arts).

newsline...

THE OTTO DISTRICT COURT has rejected a bid by 16 Japanese record labels to halt digital broadcasts of music by Daieihiros Co., and Japan Digital Broadcasting Services Inc. through their Star Digiio 100 service. The suit was filed in 1998 by the Recording Industry Assn. of Japan (RIAJ) on behalf of labels that include Victor Entertainment, King Record, Toshiba-EMI, Nippon Crown, Warner Music Japan, BMG, Epic, Universal, Virgin, and Avex (*Billboard Bulletin*, Aug. 6, 1998). It claimed that the Star Digiio service constituted "intangible delivery of sound recordings infringing the reproduction right of producers of phonograms." The plaintiffs said that the "near-CD" quality of the service encourages home recording on media such as MiniDiscs and cuts into their sales. The court disagreed, saying that the defendants were acting within their rights as broadcasters under Japan's Copyright Law. The court added that similar conflicts should be dealt with by amending the Copyright Law. The RIAJ says it will appeal the decision in a higher court. STEVE McCLELLAN

ROB COIN has resigned as CEO of Valley Media. Chairman/founder Barry Cohen will serve as interim CEO while the company searches for a replacement. Coin said he will remain with Valley Media as it refines its strategy of "growing too fast." He said the company will focus on those "growth-related issues." As for Coin, a press release says he will "pursue other challenges and opportunities." Cohen says, "Rob has done a great job for the company. He was one of the architects of our success." ED CHRISTIAN

MUSIC BUSINESS veteran Ted Cohen is returning to the label life as VP of new media for EMI Recorded Music, effective June 1. He'll report to Sam Saint, EMI's senior VP of new media in Los Angeles. Cohen, a former VP of artist development at Warner Bros. and VP of music at Philips Media, departs Webcizo, where he was executive VP of the DMG Consulting unit and chairman of the firm's annual conference. He arrives following the exit of Jeremy Silver (*Billboard Bulletin*, May 12). KEN SCHLAGER

THE U.K. PRERECORDED music market was flat in value terms during the first quarter of 2000, the British Phonographic Industry reported May 17. Value of total trade shipments was \$23.1 million pounds (\$334.67 million). Shipment of CD albums rose by almost 8% to 39.3 million units, while cassette albums tumbled 19% to 2.1 million units. Single shipments declined nearly 22% to 15.8 million units but were down only 5% in value to \$2.5 million pounds (\$42.58 million), as the average trade price per unit climbed. LAUREN BRANDLE

GERMAN MUSIC retailers are forming a trade group, Musik und Medien (to be known as HAMM), to represent their interests to the government and to coordinate marketing campaigns. Founding member and chairman Wolfgang Orthmair, also managing director of Kiel-based chain World of Music, says the association has enlisted retailers representing more than 50% of the German market. The body will be funded by membership fees. A managing director and administrative personnel have yet to be named. WOLFGANG SPAHL

THE T.J. MARTELL Foundation for Leukemia, Cancer, and AIDS Research announced May 18 at its 25th annual dinner that it has broken its record for fund raising in the past year. The charity raised \$11.4 million from the dinner and other donations in the past year. The dinner event, at the New York Hilton, honored founder Tony Martell, who received the Humanitarian Award. IRV LICHTMAN

IN ACCORDANCE with the Digital Millennium Copyright Act, Napster will ban more than 239,000 users identified by rapper Dre as alleged copyright infringers, according to a company spokeswoman. As expected, Dre, who is suing the music-swapping service, delivered the list of alleged offenders to Napster on May 17. Metallica, which is also suing Napster, previously provided a list of alleged offenders, who were banned by Napster. Dre is requesting that his material be deleted from the site in lieu of banning the Napster user. However, the spokeswoman said Napster is unable to block tracks. EILEEN FITZPATRICK

ROB DICKINS is joining the board of U.K. download site peoplesound.com. He will focus on marketing and distribution, business-to-business information, and directing marketing/syndication services. Dickins is chairman of Sony Music-backed indie Instant Karma and of the British Phonographic Industry. London-based peoplesound.com features downloadable music in the MP3 format from new and emerging artists. Consumers can also buy customized audio CDs. Peoplesound has subsidiaries in Munich and Paris.

LARS PETERSEN

ASSISTANCE in preparing this story was provided by JILL PESECKICK in Los Angeles.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MAY 27, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	1	1	1	"N SYNC ▲ JIVE 41702 (11/98/19)	5 weeks at No. 1 NO STRINGS ATTACHED	1
2	NEW ▶	1	1	SOUNDTRACK HOLLYWOOD 162744 (12/19/18)	HOT SHOT DEBUT	1
3	6	6	48	SANTANA ▲ ARISTA 12900 (11/98/19)	SUPERNATURAL	1
4	3	4	24	SISQO ▲ DRAGONFLY 521488 (10/19/98)	UNLEASH THE DRAGON	2
5	4	3	4	JOE ▲ JIVE 41703 (11/98/19)	MY NAME IS JOE	2
6	7	8	33	CREED ▲ WIND UP 13034* (11/98/19)	HUMAN CLAY	1
7	5	2	3	TONI BRAXTON LAFACE 260988948 (11/98/19)	THE HEAT	2
8	2	—	50	BOYZ NO LIMIT 8072572 (11/98/19)	GOOFIELLA	2
9	14	17	37	DIXIE CHICKS ▲ ALIMENTUM 1061675907 (11/98/19)	FLY	1
10	16	25	27	FATH HILL ▲ WARNER BROS 43883 (11/98/19)	BREATHE	1
11	15	16	42	MACY GRAY ▲ EPIC 69494* (11/98/19)	ON HOW LIFE IS	4
12	9	7	42	DESTINY'S CHILD ▲ COLUMBIA 6518575 (11/98/19)	THE WRITINGS ON THE WALL	5
13	11	12	72	KID ROCK ▲ LAKATNIKOV 831915 (11/98/19)	DEVIL WITHOUT A CAUSE	4
14	12	9	25	DR. DRE ▲ AFTERMATH 456486* (INTERSCOPE 12/98/19)	DR. DRE — 2001	2
15	8	5	3	CYPRESS HILL, COLUMBIA 699991 (11/98/19)	SKULL & BONES	1
16	10	13	29	JAY-Z ▲ COLUMBIA 516274 (12/98/19)	VOL. 3...LIFE AND TIMES OF S. CARTER	1
17	20	24	14	DOORS DOWN ▲ REPUBLIC 1539020 (INTERSCOPE 11/98/19)	THE BETTER LIFE	17
18	13	10	37	OMX ▲ HUFF RECORDS 5416933 (10/98)	...AND THEN THERE WAS I	1
19	NEW ▶	1	1	MONTAGUE ISLAND 5423838 (11/98/19)	THIS TIME AROUND	19
20	18	20	38	CHRISTINA AGUILERA ▲ RIA 67690 (11/98/19)	CHRISTINA AGUILERA	1
21	NEW ▶	1	1	MANDY MOORE ▲ 1510 MUSIC 51155 (UPC 11/98/19)	I WANNA BE WITH YOU	21
GREATEST GAINER						
22	31	28	26	CELINE DION ▲ 505 MUSIC 513551 (UPC 11/98/19)	ALL THE WAY... A DECADE OF SONG	1
23	26	30	33	MARC ANTHONY ▲ COLUMBIA 697249 (CRG 11/98/19)	MARC ANTHONY	8
24	19	11	5	NO DOUBT TRINITY 464441 (INTERSCOPE 11/98/19)	RETURN OF SATURN	2
25	17	14	7	SOUNDTRACK ▲ BLACKPOOL 4939049 (11/98/19)	ROMEO MUST DIE — THE ALBUM	3
26	21	19	11	BLOODHOUND GANG ▲ REPLICATOR 4959515 (REPRISE 12/98/19)	HORRAY FOR BOOBIES	1
27	24	26	49	RED HOT CHILI PEPPERS ▲ WARREN BIAS 47186* (10/98/19)	CALIFORNICATION	3
28	25	46	44	EMINEM ▲ HIBERNATION 494827 (INTERSCOPE 12/98/19)	THE SLIM SHADY LP	2
29	38	44	33	STING ▲ COLUMBIA 494034 (12/98/19)	BRAND NEW DAY	15
30	22	21	5	DA BRAT ▲ SOUL CITY 597729 (CRG 11/98/19)	UNRESTRICTED	5
31	23	18	4	CARL THOMAS AND BROTHERS ▲ 505 MUSIC 51155 (UPC 11/98/19)	EMOTIONAL	9
32	32	43	10	GEORGE STRAIT ▲ MONARCH 370001 (11/98/19)	LATEST GREATEST STRAITEST HITS	2
33	30	27	52	BACKSTREET BOYS ▲ JIVE 41527 (11/98/19)	MILLENNIUM	1
34	29	29	47	LIMP BIZKIT ▲ PLP 493902 (INTERSCOPE 12/98/19)	SIGNIFICANT OTHER	1
35	46	56	10	VITAMIN C ▲ ELEKTRA 624604 (10/98/19)	VITAMIN C	35
36	36	33	25	ENRIQUE IGLESIAS ▲ INTERSCOPE 490549* (12/98/19)	ENRIQUE	33
37	27	23	6	BIG PUNISHER LOUDQUAKES 638439 (11/98/19)	YEEAH BABY	3
38	57	48	3	PAPA ROACH OMEGAWORKS 452235 (INTERSCOPE 11/98/19)	INFEST	38
39	33	22	3	NEIL Young REPRISE 47850 (WARNER BROS 12/98/19)	SILVER & GOLD	22
40	25	15	3	MYA UNIVERSITY 490404 (INTERSCOPE 12/98/19)	FEAR OF FLYING	15
41	48	48	2	SAVAGE GARDEN ▲ COLUMBIA 63711 (CRG 11/98/19)	AFFIRMATION	6
42	39	47	17	JAGGED EDGE ▲ 505 DEF CON 25 (INTERSCOPE 11/98/19)	J.E. HEARTBREAK	8
43	37	41	31	DONELLA JONES ▲ UNTOUCHABLES/AFAC 26080 (ARETA 10/98/19)	WHERE I WANNA BE	35
44	40	—	2	BILLY IDOL COLUMBIA 437019 (11/98/19)	2000 YEARS — THE MILLENNIUM CONCERT	40
45	52	51	132	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 596033 (12/98/19)	COME ON OVER	2
46	44	38	6	PINK ▲ AFAC 26080 (ARETA 11/98/19)	CAN'T TAKE ME HOME	26
47	45	62	50	LOWESTAR ▲ EMA 372601 (11/98/19)	LONELY GRILL	26
48	51	42	50	BLINK-182 ▲ ARIA 111950 (12/98/19)	ENEMA OF THE STATE	9
49	NEW ▶	1	1	AVANT JADE 490500 (11/209404) (CRG 11/98/19)	MY THOUGHTS	48
50	48	39	24	EIFFEL 65 ▲ REPUBLIC 157194 (NASHVILLE) (12/98/19)	EUROPOP	4
51	34	34	8	ICE CUBE LEROY MORRIS 500515 (PRIORITY 11/36/98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
52	61	55	7	BRITNEY SPEARS ▲ JIVE 41533 (11/98/19)	BABY ONE MORE TIME	1
53	35	32	11	BONE THUGS-N-HARMONY ▲ NUTHLESS 151615 (UPC 11/98/19)	BTNHRESURRECTION	2
54	65	40	54	TIM McGRAW ▲ COLUMBIA 77942 (11/98/19)	A PLACE IN THE SUN	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
55	54	57	40	MOBY ▲ ZY 27070 (10/18/98)	PLAY	53
56	NEW ▶	1	1	MIRACLE SOUND OF ATLANTA 15500 (UNIVERSAL 11/98/19)	MIRACLE	22
57	56	53	71	GODSMACK ▲ REPUBLIC 161319 (UNIVERSAL 11/98/19)	GODSMACK	22
58	47	45	4	SOUNDTRACK OVERLOOK 360200 (CRG 12/98/19)	LOVE AND BASKETBALL	45
59	55	52	19	VERTICAL HORizon ▲ KCA 47815 (12/98/19)	EVERYTHING YOU WANT	32
60	50	46	14	DRAMA ▲ TIGHT V. 40500 (INTERSCOPE 10/98/19)	CAUSIN' DRAMA	32
61	60	58	11	STEELY DAN ▲ GANT 24751 (NASHVILLE) (12/98/19)	TWO AGAINST NATURE	6
62	43	36	10	BLACK DEAN ▲ BAD BOY 70300 (ARISTA 11/98/19)	LIFE STORY	3
63	41	34	8	VARIOUS ARTISTS ▲ WWF: WORLD WRESTLING FEDERATION — AGGRESSION	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
64	62	—	2	MARY J. BLIGE 151194 (NASHVILLE) (10/98/19)	THANKFUL	62
65	84	94	34	KENNY ROGERS ▲ DRUMCATHER 204111 (11/98/19)	SHE RIDES WILD HORSES	60
PACESETTER						
66	153	—	2	SOUNDTRACK DECCA 67074 (12/17/98)	GLADIATOR	66
67	70	73	120	DIXIE CHICKS ▲ MARMALADE 68195 (NASHVILLE) (10/98/19)	WIDE OPEN SPACES	4
68	63	54	44	SLIPKNOT ▲ AM 86500 (RUNNING BACK) (11/98/19)	SLIPKNOT	51
69	64	63	13	TRICK DADDY ▲ AM 8516 (DEATHTONE) 5735-AZ (10/98/19)	BOOK OF THUGS: CHAPTER A.K.A. VERSE 47	26
70	66	64	10	LENNY KRAVITZ ▲ VIRGIN 47758 (12/17/98)	LET'S MAKE SURE WE KISS GOODBYE	5
71	58	50	10	GERALD LEVERT ▲ EASTWEST 6234763 (11/98/19)	G	8
72	33	7	7	DRUG-ON RUFF RIDERS 490647 (INTERSCOPE 11/98/19)	OPPOSITE OF H2O	5
73	NEW ▶	1	1	KILLAH PRIEST MCA 121171 (11/98/19)	VIEW FROM MASADA	13
74	86	83	7	VARIOUS ARTISTS ▲ INSTRUMENTAL 10512 (11/98/19)	WON WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
75	68	61	25	KORRA ▲ AMERITAL 637197 (CRG 11/98/19)	ISSUES	1
76	82	84	7	TRISHA YEARWOOD ▲ COLUMBIA 170102 (11/98/19)	REAL LIVE WOMAN	27
77	75	68	24	INCUBUS ▲ MARMALADE 685280 (11/98/19)	MAKE YOURSELF	82
78	76	66	4	VINCE GILL ▲ COLUMBIA 512098 (11/98/19)	LET'S MAKE SURE WE KISS GOODBYE	39
79	104	116	7	SOUNDTRACK SPARROW 517052 (CAPITOL 12/17/98)	JEWS — THE EPIC MINI-SERIES	79
80	77	81	7	ALICE COOPER REPUBLIC 1572052 (10/98/19)	WHO NEEDS GUITARS ANYWAY?	77
81	91	87	50	SOUNDTRACK ▲ WALT DISNEY 8660645 (11/98/19)	TARZAN	5
82	71	60	5	D'ANGELO ▲ CHESSA 80449 (VIRGIN 11/98/19)	VODOODOO	1
83	67	40	4	PINK FLOYD COLUMBIA 80449 (PARIS 03/04/99)	THE LIVELIEST WE'LL EVER BE: IS THERE ANYBODY OUT THERE?	19
84	119	163	23	REBA MCENTIRE ▲ COLUMBIA 170109 (11/98/19)	SO GOOD TOGETHER	28
85	59	54	9	TONY TOUCH TONY 1047 (SPLASH 01/98/19)	THE PIECE MAKER	57
86	118	127	61	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60517 (11/98/19)	VOICE OF AN ANGEL	2
87	85	108	19	TOBY KEITH ▲ COUNTRY GARAGE 4905205 (INTERSCOPE 11/98/19)	HOW DO YOU LIKE ME NOW?!	8
88	NEW ▶	1	1	BAD RELIGION ATLANTIC 230304 (12/98/19)	THE NEW AMERICA	88
89	72	74	19	P.O.D. ▲ ATLANTIC 83216 (11/98/19)	THE FUNDAMENTAL ELEMENTS OF SOUTHWEST	51
90	97	93	25	METALLICA ▲ ELEKTRA 624642-555 (18/98/19)	S & M	2
91	83	75	14	VARIOUS ARTISTS ▲ COLUMBIA 624642-155 (18/98/19)	GRAMMY NOMINEES 2000	9
92	100	95	33	TRACY CHAPMAN ▲ ELEKTRA 624652 (18/98/19)	TELLING STORIES	33
93	105	99	86	GOO GOO DOLLS ▲ WARNER Bros. 47056 (10/98/19)	DIZZY UP THE GIRL	15
HEATSEEKER IMPACT						
94	114	157	4	SON BY FOUR ▲ SONY 55252 (11/98/19)	SON BY FOUR	64
95	76	71	10	JUVENILE ▲ CASH MONEY 151220 (INTERSCOPE 11/98/19)	400 DEGREEZ	9
96	80	70	15	SNOOP DOGG & THA EASTSIDAZ ▲ SNOOP DOGG PRESENTS THAT EASTSIDAZ	THE WHOLE SHEBANG	8
97	94	139	29	ALAN JACKSON ▲ ARISTA NASHVILLE 16920 (10/98/19)	UNDER THE INFLUENCE	2
98	88	90	29	MARY J. BLIGE ▲ MCA 111909 (12/98/19)	MARY	2
99	92	85	9	SAMMIE FRESHWORLD 23180 (CAPITOL 12/98/19)	FROM THE BOTTOM TO THE TOP	75
100	73	70	8	TRINA ▲ SONY/LAURENTIDES 83210 (12/98/19)	DA BADDEST ***+H	33
101	96	76	25	THIRD EYE BLIND ▲ ELEKTRA 624142-155 (11/98/19)	BLUE	40
102	109	113	53	SHANEASTA ▲ UMG 166020 (COLUMBIA 12/98/19)	THE WHOLE SHEBANG	70
103	101	101	19	STONE TEMPLE PILOTS ▲ ATLANTIC 832552 (10/98/19)	NO. 4	6
104	81	—	2	COLIN RAYE EPIC (NASHVILLE) 6995950 (NASHVILLE) (10/98/19)	TRACKS	81
105	67	19	1	POKEY FATHACORPORAL 23040 (12/98/19)	HEAR MY CRY	81
106	NEW ▶	1	1	POINT OF GRACE WO 830002 (11/98/19)	RARITIES & REMIXES	106

Albums with the greatest sales gain this week. ▲ Preceding Industry Audit. * American RIAA certification for no shipment of 500,000 albums (Units). □ RIAA certification for not shipment of 1 million albums (Platinum). ■ RIAA certification for shipment of 10 million albums (Diamond). Numerical values are in thousands of units. □ Preceding week's sales (Platinum). □ Preceding week's sales (Multi-Platinum). Asterisk indicates L is available. Most tape prices, and CD prices for BNA and WTA labels, are suggested list prices. Tape prices mark up and off price, CD prices are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows that's largest unit increase. Heatseeker Impact shows albums removed from Heatseeker this week. □ Preceding past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

BERTELSMANN IN ONLINE ALLIANCE WITH TERRA LYCOS

(Continued from page 5)

fined as "a broad strategic relationship" with Bertelsmann.

"After the AOL [marketing] alliance [in March], this is the second major initiative we have undertaken over the past few months to substantially broaden Internet distribution of Bertelsmann content and E-commerce," Bertelsmann chairman/CEO Thomas Middelhoff tells Billboard. "We are confident that Terra Lycos will provide a tremendous worldwide online distribution platform for Bertelsmann music and other Bertelsmann content. Music download is a key part of this agreement."

Lycos and Bertelsmann are already partners in a European joint venture, Lycos Europe. According to Juan Vilalangone—chairman/CEO of Terra Telefónica and chairman of Terra, who will become chairman of Terra Lycos—Bertelsmann "anticipates that it will combine its interest in Lycos worldwide with Terra Lycos in three years."

Middelhoff will join the Terra Lycos board of directors in three years, Vilalangone said in announcing the alliance May 16 in New York.

Under the terms of the initiative, Bertelsmann has agreed to purchase \$1 billion of advertising, placement, and integration services from the combined Terra Lycos over five years.

Terra Lycos also gains "preferred" access to both movie and television programming film, and other media content from Bertelsmann.

Bertelsmann and Terra Lycos will also be working cooperatively to "develop platforms for digital delivery of both music and books," the companies said in a statement.

According to Bertelsmann, the joint venture is set up with the aim of further expanding its current client base

of 200 million direct customers through its book and music clubs, such as BMG Music Service and Doubleday Book Club, and its online stores, such as AOL in Europe and barnesandnoble.com in America, of which it owns about 40%.

Bertelsmann's BMG Entertainment is also a partner with Seagram's Universal Music Group in GetMusic, the New York-based online distribution platform for Bertelsmann music and other Bertelsmann content. Music download is a key part of this agreement.

Lycos and Bertelsmann are already partners in a European joint venture, Lycos Europe. According to Juan Vilalangone—chairman/CEO of Terra Telefónica and chairman of Terra, who will become chairman of Terra Lycos—Bertelsmann "anticipates that it will combine its interest in Lycos worldwide with Terra Lycos in three years."

Middelhoff will join the Terra Lycos board of directors in three years, Vilalangone said in announcing the alliance May 16 in New York.

Under the terms of the initiative, Bertelsmann has agreed to purchase \$1 billion of advertising, placement, and integration services from the combined Terra Lycos over five years.

Terra Lycos also gains "preferred" access to both movie and television programming film, and other media content from Bertelsmann.

Bertelsmann and Terra Lycos will also be working cooperatively to "develop platforms for digital delivery of both music and books," the companies said in a statement.

According to Bertelsmann, the joint venture is set up with the aim of further expanding its current client base

of 200 million direct customers through its book and music clubs, such as BMG Music Service and Doubleday Book Club, and its online stores, such as AOL in Europe and barnesandnoble.com in America, of which it owns about 40%.

Bertelsmann's BMG Entertainment is also a partner with Seagram's Universal Music Group in GetMusic, the New York-based online distribution platform for Bertelsmann music and other Bertelsmann content. Music download is a key part of this agreement.

Lycos, which is traded on Nasdaq, announced better-than-expected third-quarter earnings May 17, with a 12% increase in revenue to \$78.6 million from \$68.5 million a year earlier. For the first quarter ended April 20, the company posted gross profit net income of \$7.9 million, or 7 cents a diluted share, compared with a net loss of \$555,000, or 1 cent a share, in the prior-year period. Its stock rose 9% to \$62.625 on May 18, after plumping some 20% the day before.

Lycos last year launched Lycos Music, and acquired Internet Music Distribution, maker of the Sonique desktop audio player; it also purchased part of Fast Search and Transfer, developer of a technology used for searches of MP3 files and other content.

Lycos was also the first of the Internet companies to announce a deal with a major entertainment company. Last year USA Networks, which owns Tricastermedia.com, USA Network cable channel, and Home Shopping Network, signed a bid for Lycos. But some big Lycos shareholders objected, and the deal was shelved.

More successfully, online powerhouse AOL recently agreed to acquire another major content company—Time Warner, parent of the Warner Music Group.

Following the AOL-Time Warner announcement, Bertelsmann sold back its positions in AOL Europe and AOL Australia to AOL for more than \$6 billion (Billboard/Bulletin, March 20). Middelhoff also resigned from AOL's board. In a separate agreement from the sale, however, Bertelsmann and AOL forged a cross-marketing deal valued at \$250 million.

"Instead of investing in the Internet search advertising business, Bertelsmann is still following its strategy to direct its focus on its strengths and to secure the transport of its diverse media content over all possible means of communication," says Middelhoff of its recent alliances.

RAMPING UP IN MUSIC

In the U.S., the Waltham, Mass.-based Lycos lags behind other Internet portals, including AOL and Yahoo;

This story was prepared by *Taufus Kessig* and *Houelle* in *Madrid*, *Wolfgang Spahr* in *Hamburg*, and *Marilyn A. Gilen* in *New York*.

'N SYNC STADIUM TOUR STARTS IN MUSIC CITY

(Continued from page 10)

were very much in place, and the choreography was extended and elaborate. "N Sync's Justin Timberlake appeared to take a more prominent role than ever, showing off his moves with aplomb. Joey Fatone Jr., Lance Bass, Chris Kirkpatrick, and JC Chasez all had a chance to shine individually and as part of the group.

"N Sync's production manager on the road, Tim Miller, was on top of the NS's Attended tour is Tim Miller. Also on hand for every show is Brad Wavy, with SFX Touring, producer of the tour. Representatives from tour sponsor Nabisco and MCY.com were also in attendance.

Tour merchandise is on the pre-tour side, with T-shirts starting at \$30 and tour programs at \$20. Nevertheless, novelty records were busy, and "N Sync's" tour is generating more than \$12 million in gross another \$12 million from merchandise sales on this tour, the majority of which stays with the band.

The first leg wraps July 30 at Hershey Park Stadium in Hershey, Pa. A second leg begins Nov. 2. "N Sync manager Johnny Wright says the band will play Europe in October with Britney Spears.

BETWEEN THE BULLETS



by Geoff Mayfield

LAST DANCE: The phenomenon that is the "N Sync album "No Strings Attached" notches an eighth straight week at No. 1 on the Billboard 200, but that reign is about to end. Halting the quintet's streak will be friendly fire from Joss' labelmate Britney Spears, who, based on first-day sales reported by retailers, is now a lock to capture the largest single-week tally for a female solo album.

Spears' label estimates that her "Oops... I Did It Again" moved about half

a million units on its opening day, May 16. That launch means it's plausible

that she'll start with a first-week sum of at least 900,000 units and gives her a better-than-ever chance to claim the still-exclusive million-a-week club. As noted here last issue, Mariah Carey's "Daydream," which moved 760,000 units during Christmas week of 1995, holds the mark to beat among female solo acts.

Whichever number she starts with, Spears' album will open with a total that should be regarded as a noteworthy accomplishment. Trouble is, with fellow teen-appeal act "N Sync recently shattering the 2-million-unit barrier, it appears the consumer press is destined to dismiss "Oops" with unrealistic expectations. To my great amusement, at least two reporters have already called to ask me whether she'll break "N Sync's 2.4 million-unit milestone. Here it took nine years of point-of-sale data for us to find an album that eclipsed 2 million units in a week, and now some music scribes are already panting for it to happen again.

"Oops" does arrive with a wonderful setup. On May 13, just a couple of days before the album hit stores, Spears had the rare double duty of being both host and musical guest on "Saturday Night Live." On May 12, she was the featured guest on "The Rosie O'Donnell Show," and she made her grand debut on MTV's "Total Request Live," appearing on the album's street date. Meanwhile, her title track is performing at radio, rising 10 on Top 40 Tracks in its second week and 43 on the Top 40 Mainstream Rock chart in sister magazine Top 40 Airplay Monitor. The ciphers rank No. 2 at MTV.

But even with this handsome rollout and some 3 million units in the pipeline, there is no comparison between this album and "No Strings Attached," which had lead track "Bye Bye Baby" at radio for a dozen weeks—including five weeks at No. 1 on Top 40 Tracks—before that set hit stores. With luck, by the time Spears' handsome first-week total is revealed, the consumer press will know better than to snipe, "Is that all?"

MORE FIREWORKS: While Britney Spears will have next issue's most conspicuous bow, new albums by veteran acts Pearl Jam and Whitney Houston are destined to open near the top of the Billboard 200. The former seems to have a lock on the No. 2 slot. Also look for Phish and Big Tymers to exceed each 100,000 copies.

Based on retailers' first-day numbers, Epic forecasts Pearl Jam will start in the neighborhood of 200,000-225,000 units. That would be more than the 136,000 copies that "Live on Two Legs" drew in its first week (Billboard, Dec. 12, 1998) but less than the openers roared by the band's last two studio albums, "Yield," in February 1998, and "No Code," in 1996, each of which sold 300,000-plus copies. In a truly storied career, Houston's Arista project—Houston's life will be in the mix of 125,000-150,000 units, which may be more than the 123,000 sales that greeted her last album, "My Love Is Your Love," during the fourth quarter of 1998.

Houston is but one of several artists who should prosper from the May 15 airing of the NBC special that commemorated Arista's 25th anniversary. Although the network's promotional spots that ran prior to the telecast create rippling on this issue's charts, Santana bullets 63 on the Billboard 200 (up 16,000 units over prior-week sales); Sarah McLachlan bullets 143-121 (up 36%); while her "Surfacing" re-enters Top Pop Catalog Albums at No. 23 (up 45%); and Alan Jackson's "The Greatest Hits Collection" re-enters Top Pop Catalog at No. 36 (up 29%).

STATION BREAKS: "Late Show With David Letterman" guest Kathie Lee Gifford sees a 28% gain to vault 10-10 on Heatseekers and 163-139 on The Billboard 200. I hear she's also on some morning show with Regis Philbin. "Born For You" is the second set of her career to top the Heatseekers list—LFO, with a brief stop on *Rosie O'Donnell's* May 12 episode and a bigger role on Nickelodeon's "Snick Show" the following day, gets a 17% lift and a 185-170 ride on the big chart.... Thomas Wolfe wrote "You Can't Go Home Again," but Craig was probably referring to the憑空 of most big rock albums after you return to the top 10. On the chart of "Higher," which peaked at No. 1 on Mainstream Rock Tracks and is still going strong (it bulletts 9-6 on Top 40 Airplay Monitor's Top 40 Mainstream list), the band's "Human Clay" set has seen sales spike in all but two of the past 11 weeks. On the week's unpublished Billboard Latin Chart, Latin Music Awards and Univision's May 5 Premio Lo Nuestro awards show post sales gains to retain their bullets: Elvis Crespo (39-29 and 35-32), Sin By Four (No. 1), and Jaci Velasquez (No. 27). The biggest spurt, of 31%, belongs to Sin By Four, which also has a hot radio track in play (see Hot 100 Spotlight, page 167).

Jupiter, Billboard Link For Plug.In/Europe In 2001

Billboard has forged an agreement with Jupiter Communications Inc. to create the premier international event for the digital music business.

Plug.In Forum/Europe will debut April 2-3, 2001, in Barcelona, Spain. The event aims to be the largest meeting place for mobile business,

new media professionals.

"If digital is the future of music, then this partnership is the future of digital music conferences," says Ken Schlager, VP of business development for Billboard Music Group. "Billboard already enjoys an ongoing relationship with Jupiter for their annual Plug.In event in New York. This new deal promises to be an even more potent mating of our

powerful international brands and proven information process."

Gene De Rose, CEO of Jupiter Communications, said, "Plug.In Forum/Europe is poised to become the most talked about event to descend on the international digital music industry. We're already present in North America in this market with a four-year run with the U.S. and we are ready to tackle what can be the largest market for digital music."

In conjunction with the event, Billboard will publish a special supplement next April on Web-related developments in Europe.

The year's New York installation of Plug.In is scheduled for July 24-25. For information, call 800-722-7373 or visit jup.com.

Musician's Guide Takes An Encore

The 14th edition of the Musician's Guide To Touring & Promotion is on sale. This indispensable tool for touring bands and musicians, published twice a year, has been updated with thousands of industry contacts. It is a comprehensive guide containing a city-by-city directory of clubs, radio stations, record stores, and local press.

Listings include booking agents, managers, major and indie label A&R personnel, attorneys, music industry publications and websites, tape and disc services, and travel companies.

To purchase a copy, send a check or money order for \$13.95 per copy (\$15.95 in Canada, \$16.95 overseas) to Musician's Guide To Touring & Promotion, 49 Music Square West, Nashville, TN 37203; or contact Julie Crider at 800-407-6874 or 615-321-4295 for non-U.S. readers. Or visit www.musiciansguide.com. All prices include shipping and handling. For information about advertising call Crider at the latter number.

PERSONNEL DIRECTIONS

Billboard's New York sales team has undergone several changes. Pat Rod Jennings, advertising director, East Coast, has added the tele-marketing group to her responsibilities. She will handle ad sales for Billboard's directories, classifieds, and new web listings. Jennings reports to associate publisher Irwin Kornfeld.

Eric Vitulio has been promoted to advertising coordinator for Billboard and the Airplay



Monitors. He reports to Billboard Music Group business manager Joellen Sommer.

Jamie Yates takes over Vitulio's post as advertising assistant. She will provide administrative support for Billboard's sales staff and ad traffic coordination for Airplay Monitor. Yates also reports to Sommer. Prior to joining Billboard, Yates was an intern at Delscene Slater. She received her BA in music from NYU.

Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, DC • June 7-9

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14

BET/Billboard R&B/Hip-Hop Conference

New York Hilton • Aug. 16-18

For more information, contact Michele Jacangelo at 212-536-5002

Visit our Web site at www.billboard.com

Contact Sam Bell at 212-536-1402/800-449-1402.

E-mail: sbell@billboard.com

Westlife, BBMak Join Boy Band Pack

THE CONVENTIONAL WISDOM is that top 40 radio only has room for three, maybe four of each type of act. So there's room for Britney Spears, Christina Aguilera, Jessica Simpson, and Mandy Moore, but after that, other pop teen solo females are going to find it hard to be added to playlists.

The same goes for boy bands, which means that after Backstreet Boys, 'N Sync, 98', and LFO, it's rough going for any boy band to find a home. That may explain why it's been a hard road for British outfit Westlife and British act BBMak. But conventional wisdom seems to be defied this issue, as those two new groups jump into the top 40 portion of The Billboard Hot 100 for the first time.

The two boy bands occupy adjacent positions, as "Swear It Again" (Arista) by Westlife advances 44-37 and "Back Here" (Hollywood) by BBMak catapults 52-38. The latter actually leapfrogs over the latest 'N Sync track: "It's Gonna Be Me" (Jive) does make a nice move, however, bulging 51-39.

Westlife and BBMak have been doing very well on the sales chart: "Swear It Again" marches 12-9 and "Back Here" earns a backbuck, moving 14-15.

The two songs still lag at radio, however. Neither track appears on the Hot 100 Airplay chart this issue. The remarkable amount of airplay for either song could assure a top 10 placing on the Hot 100, but that seems far off with current airplay levels.

RECURRENT AFFAIRS: Don't look now, but "Truly Madly Deeply" by Savage Garden is truly gone from the Adult Contemporary chart after a 123-

week run. The song was ranked No. 17 last issue but dips below No. 20 this time and is thus removed to recurrent status, seven weeks shy of hitting the year mark. Still, it's a record that should stand for some time to come.

With the disappearance of "Truly Madly Deeply," the longest-running song on this issue's chart is "Angel" (Warner Sunset) by Sarah McLachlan, in its 80th week.

THE "IMPOSSIBLE" HAP-PENED: Fueled by tracks like Limp Bizkit and Metallica, the soundtrack to "Mission: Impossible 2" (Hollywood) performs the impossible and enters The Billboard 200 at No. 2. The soundtrack to the first "Mission: Impossible" soundbite peaked at No. 16 in June 1996.

EUROVISIONS: After just four days of sales, the first-ever compilation by a major label to feature every song in the Eurovision Song Contest enters the Swedish album chart at No. 9. "Eurovision Song Contest Stockholm 2000" on BMG contains all 24 entries in the annual competition, including the winning song, "Fly On The Wings Of Love" by the Olsen Brothers. There have been compilation albums in the past, but they failed to secure rights to every song in the contest, making the album of songs from this year's Eurovision a unique package.

MARCI II: A commercial release of "You Sang To Me" (Columbia) means that Marc Anthony has reached the top five of the Hot 100 with both of his chart entries. "Sang" jumps 13-5 but wouldn't have been a top 10 hit based on airplay alone.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

1999 2000

TOTAL	271,763,000	279,539,000 (UP 2.9%)
ALBUMS	238,212,000	256,318,000 (UP 7.6%)
SINGLES	33,551,000	23,221,000 (DN 30.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

1999 2000

CD	199,368,000	225,987,000 (UP 13.3%)
CASSETTE	38,274,000	29,767,000 (DN 22.2%)
OTHER	572,000	584,000 (UP 2.1%)

OVERALL UNIT SALES THIS WEEK

13,765,000

LAST WEEK

12,770,000

CHANGE

UP 7.8%

THIS WEEK 1999

13,522,000

CHANGE

UP 1.6%

ALBUM SALES THIS WEEK

12,803,000

LAST WEEK

11,889,000

CHANGE

UP 7.7%

THIS WEEK 1999

11,989,000

CHANGE

UP 6.8%

SINGLES SALES THIS WEEK

962,000

LAST WEEK

881,000

CHANGE

UP 9.2%

THIS WEEK 1999

1,533,000

CHANGE

DWN 37.2%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

1999 2000 CHANGE

CHAIN	135,565,000	140,943,000	UP 4%
INDEPENDENT	37,019,000	40,589,000	UP 9.6%
MASS MERCHANT	62,006,000	70,000,000	UP 12.9%
NONTRADITIONAL	3,603,000	4,785,000	UP 32.8%

ROUNDED FIGURES

FOR WEEK ENDING 5/14/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



ATLANTA BURNS AGAIN

PLEASE JOIN US AS WE SKEWER A REAL GEORGIA PEACH
LESLIE FRAM

PROGRAM DIRECTOR, WNNX (99X) ATLANTA AT
THE 13TH ANNUAL T.J. MARTELL FOUNDATION
MUSIC INDUSTRY ROAST

DATE: TUESDAY, JUNE 6, 2000

PLACE: IRVING PLAZA, 17 IRVING PLAZA (CORNER OF 15TH STREET)

DOORS: 7:00 P.M. BUFFET: 7:30 P.M. ROAST: 8:30 P.M. TICKETS: \$500.

MC: BRIAN PHILIPS, SUSQUEHANNA

ROASTERS: JIMMY BARON, WNNX, SEAN DEMERY, NAN FISHER, CAPRICORN, RANDY LANE,
RANDY LANE COMPANY, MONTE LIPMAN, UNIVERSAL, MATT POLLACK, V2, RON POORE, RCA

PLUS A PLETHORA OF SURPRISE CELEBRITIES FROM THE WORLD OF MUSIC AND ENTERTAINMENT.

CHAIRMAN: KID LEO, COLUMBIA • EXECUTIVE DIRECTOR: ALAN SMITH

JOIN THE GRAND SLAM OF LESLIE FRAM

FOR MORE INFORMATION, CALL 410-465-1980

EVENT SPONSOR



CO-SPONSORS:

TANQUERAY
GIN



The Premium Line
RUFFINO

Sony Music Studios



THIS EVENT IS DEDICATED TO THE MEMORY OF MURIEL MAX

• faith and courage •

• Sinead O'Connor •



the stunning new album
featuring

• No man's woman •



Mercury Records is a Division of PolyGram, A Time Warner Company